Why Stock Companies Are Not Prospering Now

THE NEW YORK
DRAMATIC MIRROR

JULY 8, 1914 PRICE TEN CENTS

MIRIAM NESBITT

A Chat with Mr. George Alison

WITH PLAYERS IN THE LOAFING SEASON

Byron, N. Y.

Frances Starr in her library reading her favorite author, David Belasco, who is shortly going to present her in a new play.

White, N. Y.

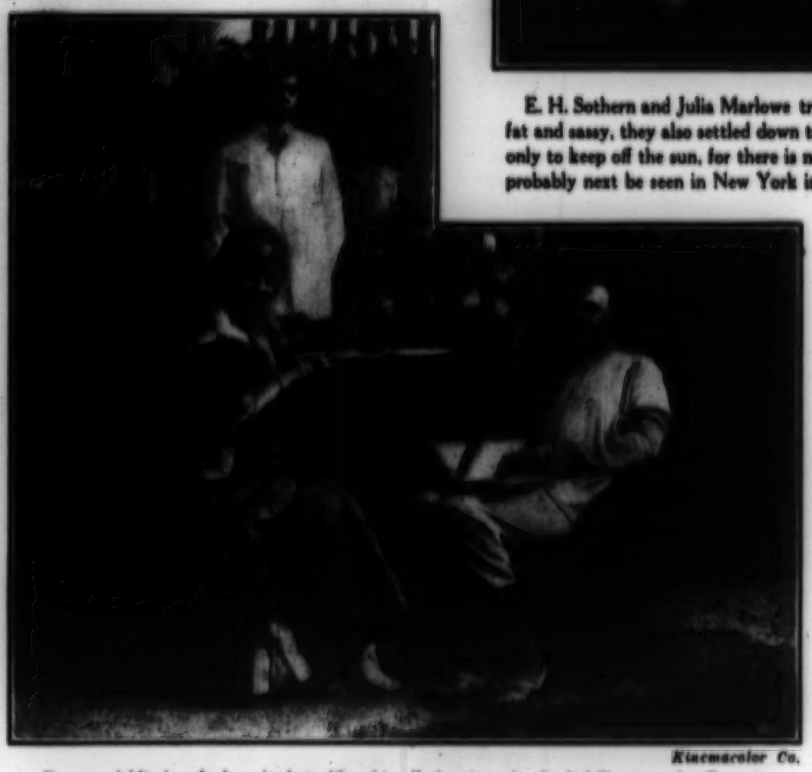
Louise Dresser and her mother basking in the sun-parlor of the former's home at Mount Vernon, N. Y Miss Dresser knows the place by the pleasing name of "Suncrest."

Underwood and Underwood, N. Y.

E. H. Sothern and Julia Marlowe tried it out on the dog. Then, finding he grew fat and sassy, they also settled down to enjoy the sea breezes. The big umbrella is only to keep off the sun, for there is not a cloud on the horizon. Mr. Sothern will probably next be seen in New York in "Charlemagne," after a year's rest.

White, N. Y.

Having practically completed his adaptation of "The Legend of the Wolf," which David Belasco is going to produce next season, Leo Ditrichstein is preparing to trim down the rough edges. This picture was taken at his summer home, "The Pines," at Stamford, Conn.



Kinemacolor Co.

Raymond Hitchcock doesn't dress like this all the time, in the habiliments of a Peruvian whiff. Neither does his wife, Flora Zabelle, thus bedeck herself to amuse the Russian wolf-hound which is not in the picture. She does it to amuse her husband, and he, being very much of a gentleman, feels obliged to return the compliment.

Barony, N. Y.

The two fine-looking boys, one at either side of William Faversham and his wife, Julie Opp, are their children, of whom they are justly proud. They are seen at their country home in England, where Mr. Faversham usually rusticates in the truest sense of the word, following the plow, and otherwise getting close to nature.

THE NEW YORK
DRAMATIC MIRROR

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A LEADING MAN WHO PLAYS CHARACTERS

AND understand at the beginning that playing characters is not the only thing George Alison can do. The parts that he would undertake—indeed, has undertaken—range almost from the cradle to the grave. And, in all likelihood, they would all be creditably done. It is this extraordinary versatility that has made Mr. Alison one of the most popular leading men ever seen in the stock houses of this country. Sounds like a sweeping statement, doesn't it? But there is very good ground for making such an assertion. Mr. Alison has had a wide stock experience, including a record engagement of two performances a day for five consecutive years at the Crescent Theater in Brooklyn.

Naturally, Mr. Alison has formed some definite ideas on stock work. And instead of being heartily sick of it, as one might reasonably expect, he is probably more enthusiastic over it than when he began. This state of mind is probably due to the fact that Mr. Alison always endeavored to avoid becoming monotonous to his audiences, and so found variety for himself. "A leading man, or any other player in a repertoire house," he told me, "is bound to become monotonous if he stays just the same person from week to week and from play to play. That sort of thing is not fulfilling the actor's obligation to characterize thoroughly. It is just delivering lines and walking through business. The audience deserves a little more. That's the reason I have been willing and even anxious to play character parts. It is a fallacy to suppose that it is the man the audience wants to see; they want to see the actor. All they really ask is that the actor who has most commanded their sympathetic interest be given the dominating part. If he doesn't get the leading part, they resent that, but they will be none the less hearty or sincere in their applause if he goes into the physical side of the character as well. Of course, if he has not been used to doing it, people will be inclined to resent the innovation; but they will like it when they get used to it. Just so, the style of acting brought here by the Irish Players, was resented at first; but when people saw how really effective it was, they gave it their most complete admiration.

"It must not be forgotten, however, that the same high quality of performance is not to be expected from the stock theater as from the regular house where they have had plenty of time to prepare, and nothing to distract the players from giving their undivided attention to single characterizations. The stock player cannot have long rehearsals, and his distractions are many. He is playing one part this week, is rehearsing a second for next week, and is studying a third for the week following. It is really too much to have two performances a day, but circumstances often demand it, and the management and players must be accommodating.

"A certain perfection in performance comes from the lessons of experience in stock work, so the presentations may be somewhat more than just adequate. Stock makes one mentally alert. Every different thing adds to the sum total of a man's experience; and he will find the training very excellent if he doesn't overemphasize its importance. It teaches roughly, but it gives the rudiments. There must be a certain breadth to it, from the very variety of the parts. For instance, I have played more than two hundred different roles, ranging from the light to the tragic. And I have found that it broadens the grip on technique.

"I should say the secret of continued success in stock work is largely due to the systematization of one's habits. If one leads an orderly life, with a time assigned for everything, he will not find nearly as much difficulty in meeting his obligations as the man who lives in a slipshod manner. I am what they call a 'quick study,' having been blessed with

MR. GEORGE ALISON,
Who Discusses Acting in Stock from Long Experience.

a good memory. I never 'wing' my lines—that is, learn them in the wings just before going on—or, in fact, study at any time during a performance, on parts that are to come. The habit that cultivates concentration, is, I find, much more effectual in fixing lines in the mind. My time for study is in the early morning. Now, that might not do for another man, so there is no magic in studying then. It just fits a little better into my personal scheme of things. Some literary men, you know, can't seem to make the mental electricity flow unless they are *en déshabille*, while, on the other hand, George Meredith, for one, always decried what he called 'the slipper and dressing-gown habit of literary men.' That part of it all depends upon individual tastes and points of view.

"There is a tendency among stock players, in view of the amount of energy necessarily expended in just memorizing the lines, to let things go at that, and just follow the traditional business in their parts; it is only the exception to the rule among actors, who attempts to adapt his personality to the part or the part to his personality for the sake, not of showing himself off out of all proportion to the other elements in the successful performance of the play, but of securing the best effects all around. Many times a part that comes to an actor is not well written. As a general thing, however, the actors who have created them in the first performances on any stage, have done much to lend them individuality and to make them consistent. But where a part is quite out of reason, all there is for a conscientious actor to do, is to make the impossible appear possible. Yet, if the part is one that is pretty well known to the audience, they will stand for many things in it that are not exactly logical.

"I most sincerely believe that when a play that comes to a stock house has been a failure on the regular stage, the stock actor has a right to experiment a bit to make the play more successfully adapted to his purposes. Take the villain in 'Pierre of the Plains,' a bad failure on Broadway. He was originally played as an absolute good-for-nothing. My conception of the character was quite different. I imagined him to be a straight, picturesque sort of figure, and played him that way. It involved only the leaving out of a few lines, and it went well.

"A great difficulty in the stock situation is that people in the big cities want to see the latest Broadway successes, and, barring those, the latest failures. That means what is frequently a ridiculously high royalty for the management to pay out in advance of his receipts. I particularly say people in the larger cities because they are the ones who have opportunities to also see the first-class traveling companies, and pick out the latest pieces with but moderate increase in price. In the smaller places, where they haven't such opportunity, the craze for novelty is not so evident, and the people will come to the stock house to find that the old, non-royalty plays, that were the successes of yesterday, still have living qualities. That is why the stock house in the smaller city is a much more lucrative and generally satisfactory proposition.

"Players of any account at all soon become entrenched as favorites with the stock patrons; and I can tell you it is no easy matter to follow such a popular person. The first time I went to a stock organization in Portland, Ore., I didn't know a soul. The treasurer of the house met me at the station, and, on the way up the street, condoned with me for having the almost superhuman difficulty of following a tremendous favorite. My first part there was the male lead in 'The Little Minister.' Every one in the audience was politely attentive, and applauded mildly, while the sentiment expressed in the press was that they were afraid I was too young. Otherwise, the papers said, I showed promise. But 'The Starbucks' came as a succeeding bill, and I had opportunity to appear in a strong character make-up. The audience went wild with delight that a leading man would do such a thing, and after that it was smooth sailing."

ARTHUR EDWIN KROWS.

MADAME CRITIC

DUSTIN FARNUM has returned to New York for a rest, and the Way is more than pleased to see him again. Most people come to the glittering advertisement street with a disposition to sniff excitement from its air, but not so with Dustin. He has had all the thrills and adventures he could ever crave since he left us. Talk about your Soldier of Fortune! That romantic type seems tame when compared with the Soldier of the Moving Pictures. And of all who have enlisted beneath the film banner, I am sure there are no braver and none more daring than the Farnum boys. They are ready for any deed, be it murder in the jungle or love making in a rose garden. They ride like cowboys, shoot like devils, swim like champions, sail like sailors, kill like villains, and love like—well, nothing like it was ever seen before on the screen. They possess that little trick of making the poetically-inclined pannier-wearers in the audience willing to exchange their alabaster complexions for freckles—if only they might be the heroines who are filmed in a Farnum clutch.

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Yes, Dustin frankly acknowledged that Broadway was peace itself after moving pictures. He has just returned from Los Angeles, where they have been filming "The Virginian." As he walked along the Rialto it must have pleased him to note the cordiality in the surprised greeting, "Hello, Dus!" "Why, Dusty!" and so on. And then followed the famous Farnum smile and a hearty handclasp. I do believe the Farnum character is absolutely devoid of even a thousandth part of insincerity.

Mr. Farnum is in New York only for a short time. He will return to Los Angeles and moving pictures. I asked him if he had abandoned the stage for the white sheet for all time, and he said that when he found the same sort of play as the one "Hamlet" was fortunate enough to get hold of at the right moment—the kind Hamlet was looking for, in other words—also the kind the public was looking for and the managers, too—then and not until then would he return to the old-fashioned form of dramatic amusement.

"You know something about the difficulties of play-finding," he said. "Play-hunting is easy, but the *finding!* That's different. In the stage world I finally became so confused as to my own possibilities that moving pictures were a relief. I thought I looked well in evening clothes until they told me I didn't. They wanted to see me forever dressed in chaps with a red bandanna around my neck and a sombrero on my long hair. Thank Heaven, I can wear all kinds of clothes in the pictures!" he added with a laugh.

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Farnum told a snake story, which I vow rivals the latest fish stories my friends have been lining. I looked quizzically at him during the telling, but he assured me every word was true. Said he: "The strangest thing which has happened to me recently was when our picture players were driven off our location by rattlesnakes."

"What's a location, please?"

"Why, a location is the place—the setting—the natural stage for the picture which is to be taken," he answered, with an amused smile at my ignorance. "We were all in position, and the camera man was about to take us, when all of a sudden the company began to see snakes. First, there came one, then two, then three. Finally we counted seven; but you may be quite sure we counted them from a safe distance. The camera man got tangled up in his paraphernalia as he ran, the ladies lost their hats and shoes, and, altogether, there was a scramble that was not a merry one, for the word 'rattlesnake' was not calculated to inspire boldness at that moment. We watched the snakes squirm around, and decided that there were other spots which would be even more picturesque.

"As we were about to go a man joined the party, who assured us rattlesnakes were as harmless as canary birds, and the sound of their rattles could be no more terrifying than the bird's song. To prove it, he waited until he got one of the snakes—a six-footer—by itself. It wound itself into a coil, apparently ready to strike. Some of the ladies screamed and ran still further away, but some of us waited developments. Then the man threw his hat over the snake and gently slipping his hand under the hat, stroked its back as he would that of a kitten. And the snake became absolutely tame.

"Since that exhibition I have never been afraid of rattlesnakes."

"And did the company return to the location for the pictures?"

"Well, no," replied Mr. Farnum. "The rest of them didn't have confidence in the snake the same that I had."

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Dorothy Hammond (Mrs. Guy Standing) and Guy Standing have caught up with each other at last. Do not be shocked, dear readers, when you learn this, for there has been nothing to mar the domestic happiness of this devoted pair; only, some months ago, if you recall the fact, I told you how Miss Hammond and Mr. Standing were continually distressed by finding themselves either in advance or following each other. Since they were in different companies and as pleased with their roles as their managers were pleased with their work, there was no remedy for the situation except to keep on playing and counting the weeks until the close of their respective engagements would at last unite them.

Atlantic City was the scene of their reunion, and I don't know how the weather was at the time; but I like them both well enough to hope that the sea breezes blew their balmiest, and the waves lapped their merriest, while a kindly moon shed a romantic light when this Atlantic-to-Pacific-and-back-again tour was ended.

The Standings are looking forward with much pleasure to their return to New York. Miss Hammond writes that they seem to have been away so long she is afraid we may have torn down all the big buildings which were new when she left and have erected others still more modern in the meantime.

"I suppose the proposed subway to Pennsylvania Station is now completed," she added. I wish I might tell her it is, for I am sure there will be joy in every heart when we can ride underground to that section of town.

Mr. Standing, who has been playing in "Daddy Long Legs," has decided not to continue with that company next season, nor will he star under Henry Miller's management, as he had contemplated. Further than that he is not yet ready to announce his plans.

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Edward Davis, leader of the orchestra at the Palace Theater, had a few minutes at each performance last week all to himself as the one person basking in the spotlight. And the audience liked Mr. Davis and his playing, and called for more, even though his name was not on the programme, and his part of the vaudeville bill seemed impromptu. La Petitie Adelaide required some time in which to make a change of costume, hence Davis's opportunity to show that he could be as temperamental as his violin. His facial expression varied with the music he played, and he appeared such good friends with the audience at the same time that it called for more—even though the hour was then nearing the close of a Palace programme—which, as you know, generally means the best ever.

It was a daring interruption by a good musician, and I am pleased to make so good a report. The orchestra, too, figured in the chorus of a song in another act and showed itself perfectly self-possessed while singing such a silly, but funny refrain (the love talk of two monkeys, according to the soloist) ab—a—dab—a—bab—a—dab. MADAME CRITIC.

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A THEATER FOR THE INSANE

BY CHARLES F. OURSLER.

Theatrical entertainment—musicales, vaudeville, and moving pictures—have been found to be one of the most effective methods for the treatment of insanity in the New Phipps Psychiatric Clinic of the Johns Hopkins Hospital in Baltimore. A miniature theater, completely equipped with scenic devices and stage accessories, is one of the most interesting features of the institution.

When Henry Phipps, noted Pittsburgh millionaire and philanthropist, gave a large sum of money to the Hopkins trustees for the establishment of a clinic wherein experimental work in psychiatry was to be pursued, Dr. Adolf Meyer, one of the world's most famous authorities in his field, was chosen to direct it. With him at the helm it was certain that some form of theatrical entertainment would be introduced as treatment, for his belief in its efficacy was well recognised. Indeed, he had much to do with the installation of the screen and moving picture machine at Bay View, the Baltimore city insane asylum, some months before the Phipps clinic was so impressively dedicated.

A THEATER FOR THE INSANE.

Recreation in all legitimate forms is one of his great panaceas for minds wandering and astray; and to those whose lives, too deep filled with grief, have been twisted from reason's path he prescribes the gayety and entertainment of the footlight muse.

But this does not mean mere watching at the fun. Every patient at the clinic who has in him the faintest spark of theatrical ability is required to do his part. This often totally new occupation is working wonders. Minds, blackened with melancholia and despair, forget their gloom in the excitement and enjoyment of a new and pleasing task. And that is the very object of the treatment—to make them forget. Once lift the mournful old man of the sea of hypochondria from their shoulders and they leap forward, strong in reason's strength again.

Success, of course, is not instantaneous. Relapses come after the curtain is down. But the hopelessness is less intense; there is the memory of the performance to brighten, with anticipation that it is to be again. A gleam of hope, slight and trifling though it may seem, has stolen from the shadows. There is something to live for, and in that lies the potential cure.

That is the secret of the theatrical treatment of Dr. Meyer. Its permanency in psychiatry is assured, because its success already has been proven.

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The difficulty is not in writing a play, but in finding a producer. There are 20,000 playwrights and only about a hundred producers.

Personal

BROWN.—Miss Alice Coon Brown, dramatic editor of the *Ohio State Journal*, Columbus, is passing her vacation in New York city.

BENNETT.—The latest well-known critic to retire from the tripod is James O'Donnell Bennett, long the capable and erudite play reviewer of the Chicago *Record-Herald*. News comes that Mr. Bennett has resigned and will go to London to become the foreign correspondent of the Chicago *Tribune*.

BRADY.—William A. Brady, who has been busy in London drawing the deadly parallel between English and American theatrical conditions, has furnished some interesting conclusions regarding the present "decaying" state of the English drama. "One trouble with the English drama," said Mr. Brady, "is the young girl. She gets no opportunity in the legitimate theater. The reason is that the middle-aged, often gray-haired actor-manager picks the play himself and casts it. He cannot play opposite

Motrona, Los Angeles.
W. D. GREENE.

a young woman. He must select a middle-aged or elderly leading woman. The actor-manager system from which the English theater is suffering is worse than the star system even."

FITZGERALD.—Representing America and Ireland at the County Fair at Regents' Park, London, Marie V. FitzGerald was president of a stall assisted by Miss Olive Trent, the popular novelist. Recently in the *Daily Mirror*, *The Rambler*, a well-known journalist, paid Miss FitzGerald the distinctive compliment of calling her "One of the cleverest women in London," and the article was praiseworthy. Miss FitzGerald devotes her time to playwriting, and will spend the month of August in Scotland.

GATES.—Eleanor Gates, author and playwright, will return to California as soon as she has completed the play she is writing for Blanche Bates, which Charles Frohman has scheduled for a Fall production. Miss Gates will visit San Francisco and take a trip to Southern California to select a Winter studio for the Eleanor Gates Photo-Play Company and appropriate settings for the film productions of her Western stories.

GREENE.—Mr. Walter D. Greene, who was playing Lou Max in "Seven Keys to Baldpate" during the run of the comedy at the Grand Opera House, Chicago, and during the last several weeks at the Gaiety Theater in New York, was kindly released from his contract by Messrs. Cohan and Harris at his own request. Mr. Greene has opened his Summer camp at Sebec Lake, Me., and will spend the rest of the Summer salmon fishing. In the role of Max Mr. Greene took up a line of characterization which he has not attempted in several seasons, but his rendition of the sinister gunfighter was most favorably noticed.

MILLER.—Miss Marilynn Miller, the graceful little dancer and comedienne at the Winter Garden, whose portrait appeared in last week's MIRROR, is one of the Five Columbians, headline attractions in vaudeville, who have been prominent in Europe as well as America.

MELVILLE.—Just as Emilie Melville was on her way to the Adirondacks to pass her Summer vacation after two strenuous seasons in "Peg o' My Heart," at the Cort in New York, Oliver Morosco wired her to go to Chicago to take her former place in the Chicago company presenting the play. So, instead of fishing, riding, and hunting, Miss Melville has once more made the troubles of Mrs. Chichester her own, with prospects of another season of two years.

NESBITT.—Miriam Nesbitt looks at you from the cover of this week's MIRROR as a motion picture star, but there are, perhaps, few screen players who are better remembered for their work on the legitimate stage. Miss Nesbitt crossed the border line to pictures in January, 1911, and since that time has been with the Edison Company. Her professional debut was made in 1897 with "The Cup of Betrothal" at the Madison Square Theater. At various times Miss Nesbitt has appeared in principal roles with James K. Hackett, Joseph Haworth, Ada Rehan, William H. Crane, Chauncey Olcott, Macklyn Arbuckle, and Henrietta Crosman. Her career includes two long engagements on tour in England. Both Elliott in "The Traveling Salesman," on tour, and Helen in "The Seventh Daughter," at the Colonial Theater, Chicago, were the two roles in which Miss Nesbitt was last seen before entering the picture studio.

VON HOFMANNSTAHL.—Hugo Von Hofmannstahl, whose "Marriage of Sobeide" was recently produced at Chicago by a Milwaukee amateur dramatic organization, has been called the German Maeterlinck. He has obtained high rank as a poet among the Germans mainly through his adaptations of the old Greek plays and the librettos for Richard Strauss. He is known chiefly to Americans through his "Electra," which was translated by Arthur Symons.

JUST MISSED THE "TITANIC"

How the Authors of "Baby Mine" and "The Country Boy" Were Saved from Disaster

But to get on with these coincidences. Edgar Selwyn was in Paris this week-middle, and his wife, little Miss Margaret Mayo, was here, too. Don't be silly. *That's* not the coincidence. These things often happen, even in theatrical circles, and both of them were at the same hotel, too, with eager eye on the weather and a big motor car which they had brought over from the other side to see life, writes "Percival," the Paris correspondent in the London *Referee*. Selwyn told me how narrowly they escaped being on the *Titanic*. They had left Paris after a good deal of discussion with Monsieur Franck about the production of "Baby Mine." They wanted Tristan Bernard to adapt it, failing whom Maurice Hennequin was to do it, and they had had an interesting interview with Tristan; but neither he nor they knew what had transpired at it because the Selwyns know no French, and Tristan's English consists of *knoque-oot*, *sweepare cute*, and words like that. There was trouble about the date of production, too, because Franck couldn't get a theater, and the Selwyns left in some annoyance and the express for Boulogne to cross the Atlantic on the *Titanic*.

When they got to London they got a wire from Franck telling them that if they would come back to Paris at once he thought he could arrange matters. So they changed their passages, rushed back, and were quite annoyed that they had crossed the Channel again on a wild-goose chase (because Franck didn't get the Palais Royal, after all) till Monday afternoon of the next week, when the ghastly news reached them by wireless on another ship.

The one Englishman who lost his life when the floor of Paris fell in on Monday was a very good fellow and a rather extraordinary man, by the way. His name was John Luntley, and he was a tailor's cutter by trade. But he wasn't only a cutter. He was an artist on canvas as well as in unstained cloth, and had exhibited very charming water colors and other paintings in Paris more than once. A friend of his told me that his principal peculiarity was his inability to catch the train from the Gare Saint Lazare which would take him out to Colombes, where he lived, in time for dinner. He always missed that train. Poor fellow, he was in time for it on Monday, but he lost it and his life in the ghastly subsidence of the street he was crossing.

Of course, the Selwyns were anxious to make Max Dearly's acquaintance in Paris, for Max is playing "Baby Mine" in his own inimitably light-hearted fashion at the Comédie des Champs Elysées. So we went to call on him the other morning. Max wasn't up. It was only about twelve o'clock, and *qu'est-ce que vous voulez que je vous dise moi?* We sat round, looked at his pictures, and chatted, and presently his brother came in and said Max would be with us presently. A moment afterward a little man danced into the room, and little Margaret Mayo jumped up, and said: "*Ah, bonjour!*" in all the French she knew. The new-comer, who was not Max, nearly shook her warmly by the hand. She introduced her husband and an American friend to him, and said: "Of course you know Uncle Percival." He didn't, and your Uncle Percival looked as much of a fraud as he could for laughing. "But you speak English, don't you?" said Margaret Mayo. "We did enjoy you last night." The man answered in English, and began to tell us about the *Empress of Ireland* catastrophe. Eventually, when he had gone, and Max made his appearance at last with claret-colored corduroys full of him and himself full of apologies, we learned that the little man whom Margaret had greeted so effusively was a polyglot gentleman who was touting for a benefit to be given for the victims of the *Empress of Ireland* catastrophe, and who wanted Max Dearly's name on the bill, whether he appeared or not.

POPULAR MANAGERS

When the new Metropolitan Opera House at Iowa Falls was opened by Tim Murphy in "The Carpetbagger" in December, 1899, a new house manager took his place among the large number in the Hawkeye State, and he was destined to take a front rank and place his house among the leading playhouses of Iowa. This new manager was Ernest O. Ellsworth, who is now recognized as the manager of one of the best conducted houses in the Middle West. Mr. Ellsworth has always conducted the Metropolitan as an independent house, and has booked all of his attractions direct, resulting in a uniform excellence of his offerings that has gained him the confidence of his patrons. The house has always been run on a strictly business basis, and the result has been a success, not only artistically, but financially. This sort of management has found favor with traveling organizations, and made the Metropolitan popular with road companies. Mr. Ellsworth keeps in close touch with all things theatrical, and so is able to make his bookings with the best possible results. He

Silvers Studio.
ERNEST O. ELLSWORTH,
Manager Metropolitan Opera House, Iowa Falls, Ia.

enjoys a wide acquaintance among managers and agents of the overnight stand attractions playing the Middle West, and they have learned to esteem Mr. Ellsworth as one of the few house managers in Iowa who devotes his time and interest to the management of his house. They are always assured of courteous business consideration. Mr. Ellsworth's many friends recognize him as a success in playhouse management.

F. H. FOSTER.

MARGARET ANGLIN has secured the rights to a new drama called "The Divine Friend." It was written for Miss Anglin by Charles Phillips, a San Franciscan, whose literary efforts have been confined to newspaper work. She will give it a production some time next Winter.

EVERYMAN'S work, whether it be literature, or music, or pictures, or architecture, or anything else, is always a portrait of himself.—BUTLER: "The Way of All Flesh."

THE drama must have reality, but the first essential to our understanding of an art is that we should not believe it to be actual life.—P. P. HOWE: "Dramatic Portraits."

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ONE MODEL MANAGERS

One of the most successful business men, not only in America, but the world, is Mr. Henry Ford, the inventor and manufacturer of the Ford automobile.

Mr. Ford has recently been interviewed by a representative of *Collier's*, and has confided to the interviewer the secret of his success.

When Mr. Ford was asked if the rapid increase in the business of the Ford works had surprised him, he replied, simply: "Oh, in a way! Of course, we couldn't be just sure what she was going to do. But we figured we had the right idea."

"What is the idea?" I questioned.

Then with deep sincerity, with the conviction of a man who states the very foundation of all that he believes, Mr. Ford told us his idea. His statement did not have the awful majesty of an utterance by Mr. Frost. He did not flame, although his eyes did seem to glow with his conviction.

"It is one model!" he said. "That's the secret of the whole dommed thing!" (That is exactly what he said. I noted it immediately for "character.")

Having revealed the crux of things, Mr. Ford directed our attention to the little toy Ford in the glass case.

"There she is," he said. "She's always the same. I tell everybody that's the way to make a success. Every manufacturer ought to do it. The thing is to find out something that everybody is after, and then make that one thing and nothing else. Somewhere ought to do it. They ought to get one kind of shoe that will suit everybody, instead of making all kinds. Shoe men ought to do it, too. I told a shoe man that just the other day."

That, I believe, is briefly, the business philosophy of Henry Ford.

Mr. Ford's philosophy applies to theatrical affairs as well as to the affairs of the man who manufactures shoes or stoves. It is a signally sound principle of business for a manager to *stick to one model*. There is a constant temptation for the younger, or rising, class of producing managers to branch out the moment they have scored a success with one model.

Perhaps their success has been merely a fluke of good luck; or perhaps just as likely it has been due to the judgment of a mind uninfluenced by the thousand conflicting theories, superstitions, local environments, personal relations, prejudices, and favoritisms which always beset the mind of a man who has scored a success.

No one in the United States probably has had greater temptations to heed the whisperings of ambition than Mr. Ford; but with a simple philosophy that is admirable in these days, he has stripped himself of the beguiling illusions of becoming a conqueror. He has religiously stuck to his "one model," and has become invincible in his position. Other manufacturers may make more elaborate cars, and supply models to meet all demands, but in regard to his one model no other makers can compete with him.

Mr. Ford's business philosophy embodies a good sound principle for the theatrical manager to remember. Stick to one thing, if not exactly to one model. Let your name be a guaranty that in your own line of ventures you are supreme. Be something that stands for something—just that one model.

STOCK MANAGERS COMPLAIN

Elsewhere The Mirror prints the statement of a manager of stock companies who complains that he has been virtually forced to shut up shop because of the excessive royalties demanded by play-brokers for recently released plays. It seems that the royalties demanded go as high as $750 a week, and we have heard of instances where they have reached $1,000. These amounts, of course, apply only to successful plays; but the figures for plays which have fallen far short of a successful record range from $175 to $350 a week. Stock managers are probably not far astray in attributing the unfavorable condition of their enterprises to these exorbitant demands, especially when coupled with the further fact that a number of such plays have been put out in motion picture form and come into direction competition with them.

WILL PRODUCE "WILD OATS"

Morris Gest has signed a contract with Porter Emerson Brown which calls for the immediate production, by Mr. Gest and F. Ray Comstock, of Mr. Brown's comedy, "Wild Oats," to be first shown in September. Rehearsals will commence not later than the middle of August.

BOOK REVIEW

Dramatic Portraits, by P. P. Howe. New York: Mitchell Kennerley. Pp. 264. Price, $1.50 net.

Mr. Howe, who furnishes this series of critical sketches of the plays and methods of eleven leading English dramatists, denotes an appreciable sense of comprehension, a close familiarity with his topic and an admirable definitive quality of treatment. We read these sketches or portraits with rather more interest than is usually inspired by discussions of dramatists, granting that we read everything in this class of discussion with a feeling of satisfaction.

We feel in this case that the author has something to say and the ability to say it well. His analysis of Pinero's work, for instance, his plays and mental attitude, and finally the whole broad subject of the Pinero art as revealed in "the well-made play," is a philosophically critical literary inspection which has a standard element.

Mr. Howe is not precisely a forbearing critic; but criticism here assumes a character above the usual drivel of writers who assume unto themselves an inspired genius for the detection of theatrical trivialities. He is no admirer of the well-made play designed to keep the theaters open, but he has reasons for his aversion—at least he gives reasons which, whether conclusive or not, are decently logical.

This sort of criticism is informative, stimulating, without being didactic. He evidences an appreciable skill in exposing the falsities of the theater and expressing an appraisal of work in a style which is critical, dignified, and clear. Thus, in summing up each individual sketch, he says of Pinero: "No other hand could devise such skillful form and order as, within the limits of an ordinary, theatrical representation, to give rise to so great an amount of that peculiar kind of emotional effect, the production of which was the one great function of his theater." Henry Arthur Jones he sums up in these pithy words: "We owe him many pleasing characters and scenes, most of them as essentially false as the falsities and theatricalities he supposed himself, like Robertson, to be superseding."

Of Oscar Wilde he declares: "In his own small corner, he did not fail to put into a comedy that is all his own a ready responsiveness to the surface beauties and absurdities of organized humanity, an innocent responsiveness and irresponsibility that have something childlike and delightful. He achieved an intensity of vision which, it is true, is of the essence of the art of the drama; but in achieving it he spoiled himself for that without which the greatest work may not be done in the drama or any other art—a broad acceptance of the general facts of life."

Of J. M. Barrie he entertains a rather more favorable opinion. "The success of Barrie in the theater," he says, "is the success of simplification," and he adds: "The theater of the theater men had the world outside, no doubt, but its only window had the misfortune to be merely a 'practicable' window, which is as much as to say it was quite windowless." Mr. Howe's final estimate of Bernard Shaw is that he "remains, and perhaps, we may say that he is likely to remain, merely the most nearly major among the minor English dramatists."

In a similar manner he discusses in detail the works of other contemporary playwrights and ultimately sums up their contributions to the repertoire of the stage, adhering throughout to a particular point of view from which the drama is looked upon as a separate art from literature and from which special attention is paid to the manner of its practise.

We know of no recent work which is calculated to stimulate the spirit of criticism in so wholesome a manner as Mr. Howe's, and to place theatrical criticism on a more lofty plane than it at present occupies.

Other writers discussed are St. John Hankin, who is still a stranger to us; Mr. Granville Barker, Hubert Henry Davis, and John Galsworthy. The book has at the back a chronology of plays and a bibliography.

LEADING ROLE FOR ETHEL LEVEY

London, June 29.—Ethel Levey will be the leading woman in Hubert Henry Davies's new play which Gerald Du Maurier will produce in September at Wyndham's Theater. Miss Levey has been captivating the London playgoing world in the Hippodrome revue, "Hello, Tango."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in The Mirror's letter-list or forwarded to their private addresses if so directed in The Mirror office. No questions answered by mail.]

X. Y. Z.—None of the plays you mention has been published.

B. G. C.—Ada Lane Wilson died of pneumonia at the Hotel Remington, New York, on Saturday, April 11.

F. M. S., Norfolk.—In "Sari," Blanche Duffield played the role of Julisha Fekete, with whom Sari's father and brother are in love.

Julius Mann.—1. Not to our knowledge has Donald MacDonald ever appeared in London. 2. Do not know. 3. Helen Gardner has never starred on the legitimate stage.

A Subscriber, Memphis.—Emma Bunting was routed under "Dates Ahead," Permanent Stock, by an oversight. Watch The Mirror columns for gossip about her. We will soon print a picture of her. Pleased to hear that you like The Mirror.

B. L. M., Zanesville, O.—Gladys Wynne appeared as Mary in "The Servant in the House" and as Gwanhilde in "The Wintefeast." Her last appearance was in support of Fiske O'Hara in "The Rose of Kildare" in 1912. (2) The cast of "The Man Inside" was as follows: Mr. Trainer, A. Byron Beasley; James Poor, Charles Dalton; Richard Gordon, Milton Sills; "Red" Mike, A. E. Anson; "Big" Frank, Edward H. Robins; "Pop" Olds, John Cope; Josh Hayes, J. E. Miltern; Larry "the kid," Joseph Byron Totten; "Whispering" Riley, Lawrence Wood; Cafferty, Erroll Dunbar; Clusky, Jerome Kennedy; Wang Lee, J. J. Chaille; Chong Fong, H. H. McCollum; "The Major," Herbert Jones; Murphy, Karl Ritter; Raleigh, Charles B. Givan; "Prince" George, Joseph Barker; "Monk" Verdi, J. A. Esposito; Annie, Helen Freeman; Maggie, Clare Weldon; Lizzie, Gertrude Davis. (3) The only dramatic writings of which A. E. Anson is author is "1690," a vaudeville sketch in which he appeared in 1912.

Alva D. C.—(1) The author of a novel legally holds the dramatic rights of his work, and permission to dramatize is based on an agreement with the original author or his publisher. (2) Casts of "My Lady Peggy" and "Excuse Me" would take up too much of our space at this time. (3) Maude Adams has played "Peter Pan" only in America. Pauline Chase played the part about 1,200 times in England. (4) Cannot inform you who dramatized "The Child of the Regiment." "The Girl from Out Yonder" was a musical piece, produced, we believe, in England. Cecil Spooner in Yorkville appeared in "The Girl from Texas" several years ago. We do not know the author. (5) Cannot decide off-hand who is the most popular stock actress. There are several very popular stock actresses. (6) Charles E. Blaney has started a motion picture company, which will produce films in which Miss Spooner will be featured. Watch advertising pages in Mirror motion picture section for announcements of the pictures. (7) Vivian Prescott is with the Crystal Motion Picture Company.

SUMMARY OF PERFORMANCES

The current plays in New York July 8, 1914, with dates of production or revival and number of performances in the metropolis:

Cohan—"Potash and Perlmutter," Aug. 16, 378 times.
Comedy—"Kitty Mackay," Jan. 7, 211 times.
Hudson—"The Dummy," April 13, 91 times.
Longacre—"A Pair of Sixes," March 30, 125 times.
New Amsterdam—Ziegfeld "Follies of 1914." June 1, 42 times.
Thirty-ninth Street—"Too Many Cooks," Feb. 26, 151 times.
Winter Garden—"Passing Show of 1914," June 10, 35 times.

Three attractions closed their runs last Saturday evening: "Seven Keys to Baldpate," produced Sept. 22, 328 times; "The Yellow Ticket," produced Jan. 20, 186 times; "The Beauty Shop, produced April 13, 89 times.

Other attractions produced prior to June 1, which closed after that date, with their record of performances, are; "To-day," 283 times; "The Things That Count," 230 times; "High Jinks," 217 times, and "A Scrap of Paper," 32 times.

WHAT IS THE MATTER WITH STOCK?

Prominent Managers Lay the Many Failures of Stock Companies to Excessive Royalties Asked for Plays

That stock companies are meeting with failure generally on an unprecedented scale throughout the country, and particularly in the East, is a condition that has long been known in theatrical circles. To many causes has been attributed the poor business, the popularity of the motion pictures, the general financial depression which, of course, reacts upon amusement enterprises, the inferiority of casts and productions, and the desire on the part of authors to reap profits from film companies for picture rights of the plays which heretofore have brought in large royalties in stock.

A MIRROR representative last week called upon several of the most prominent stock managers in the profession. Owing to poor business, one manager has closed two companies within the last month in cities in which, heretofore, he had enjoyed a great measure of success.

He attributes the failure of stock companies to the excessive royalty charges by producers and play brokers for the releases of comparatively recent plays.

"At a time of general financial depression these play brokers and producers should be lenient in the treatment of the stock people. But on the contrary they are arbitrary and exorbitant," remarked one. "They have in many cases even raised the prices of plays, hoping thereby to obtain from the hard-pressed stock managers some pecuniary reward for their last season's losses.

"I have no fault to find with the Shuberts or Belasco or with the Rumsey Play Company," he added; "they have in all cases treated me fairly, reducing their prices on plays, regardless of the long runs they may have had on Broadway. But when I am charged $600 and $725 for the use of 'Stop Thief' and 'Officer 666,' and am forced to close the house after a dismal two weeks because I am unable to pay the prices asked for recent Broadway successes—and only Broadway successes are demanded by my patrons—then it is time to complain.

"Even for plays which were accredited Broadway failures I was literally held up," he continued. "Think of being compelled to pay $175 for 'The Lady from Oklahoma' in a small town; $150 for 'The Stranger' in a city of 50,000 population; $500 for the use of 'The Blindness of Virtue,' and $350 for 'The Wall Street Girl' in a city of 300,000 population. All of these plays were more or less unsuccessful when produced on Broadway, but I had to take them, for they were the cheapest I could get.

"In the city of 300,000 to which I refer, I was charged $300 for 'The Lion and the Mouse,' $350 for 'The Third Degree,' $250 for 'The Girl in the Taxi,' $375 for 'Madame Sherry,' $400 for 'The Traveling Salesman,' $350 for 'The Grain of Dust,' $350 for 'The Country Boy.' I had to pay $600 for the use of 'Madame X.' No wonder stock conditions are hopeless when managers are confronted with such demands. With these prices to pay, to say nothing of our other expenses—salaries of players, rental of the theater, advertising, etc., try to figure out what profits there are for us.

"The opposition we meet from the authors is also to be considered. Instead of co-operating with us, they sell the motion picture rights of their plays which have brought in the past splendid royalties in stock, expecting thereby to reap double rewards. The result of this has been that we have often presented a well-known play, only to find that it was being shown on the screen during the same week at a considerably less price.

"I don't know what it is all coming to. But I do know that if certain play brokers, certain producers, certain authors don't begin to co-operate with us soon, there won't be a stock manager left in the business.

"Several prominent Broadway producers and play brokers recognized the condition early, and obligingly came to our rescue when the matter was presented to them. The Shuberts, among others, have shown a tendency to meet us half way, but the policy of a number of others I could name has been just the reverse. I attribute the very unfavorable condition of the entire stock situation to the unqualified rapacity of the men who have the disposal of royalty plays. They alone, with the foolish policy regarding motion picture rights, are responsible for the fact that so many stock companies have been forced to the wall."

This opinion is widely echoed by other stock managers.

NEXT SEASON BUSY

Another Installment of Advance News About New Plays

K. and E. and Liebler

KLAW AND ERLANGER will present "Cordelia Blossom," by George Randolph Chester and Lillian Chester, and founded on Mr. Chester's stories in the *Saturday Evening Post*. This production is made in conjunction with Joseph Brooks. It will come to the Gaiety, Aug. 29. In the cast are Louise Dresser, Burr McIntosh, Jane Grey, and Harry C. Brown. "The Unseen Empire," by Atherton Brownell, will be an important offering. It deals with the widely discussed problem of universal peace, and is said to be a forceful contribution to the propaganda in favor of it. Elsie Ferguson will be seen in a character that is said to closely correspond to the actual figure of Bertha Krupp, of the famous Krupp Gun Works in Germany. "Miss Rabbit-Foot" will be the musical production of Klaw and Erlanger. It is by Emmerich Kalman, of Budapest. The firm has arranged to have all the future works of this composer.

THE LIEBLER COMPANY will have what will be one of the most important productions of the year in Edward Sheldon's "The Garden of Paradise." Emily Stevens, seen this season in "To-Day," will play the leading role. Then there will be a play by Louis N. Parker, featuring Brandon Tynan. A vehicle will be provided for Lynn Harding, who appeared not long ago in a revival of "The Speckled Band." Another piece is an unnamed play by an unknown woman playwright.

HENRY MILLER is to do considerable producing next season. One of his first New York offerings will be Jean Webster's "Daddy Long-Legs," in which Ruth Chatterton is appearing with such tremendous success in Chicago.

OLIVER MOROSCO will probably have his usual succession of try-outs in Los Angeles, although he has some important pieces scheduled. A contract is said to exist between Morosco and Hartley Manners, whereby he must produce "Barbarasa," the latter's play, within three years after the date of "Peg's" premiere. The time must be very nearly up. Frank Mandel has written a play on New York life, entitled "The Lady We Love," which Morosco has announced. Then there are "Faith," by Otheman Stevens, dramatic editor of a Los Angeles daily, and "Rita's Romance," by Leo Ditrichstein, Benjamin Hapgood Burt, and Silvio Hein.

JOSEPH L. PLUNKETT will produce a dramatization of "The First Woman on the Index," a short story by Frank M. O'Brien, that was lately run in a popular magazine.

HENRY W. SAVAGE will make his most important production of the season in conjunction with Walker Whiteside, who will play the leading part. It will be "Mr. Wu," the Chinese piece that has been playing in London.

Selwyns and Shuberts

SELWYN AND COMPANY have "The Salamander," Owen Johnson's dramatization of his own story. In the cast engaged to present it are Janet Dunbar, Albert Bruning, A. H. Anson, Leslie Faber, Beverly Sitgreaves, and Francine Larrimore. Charles Klein's new play, "The Money Makers," will be presented in the Fall by the Selwyns. Alexandra Carlisle and Emmett Corrigan will play the leads, supported by Joseph Adelman, Alfred Fisher, S. K. Walker, Sidney Mason, Calvin Thomas, Edward Donnelly, Lionel Berana, Prentiss Evans, Theodore von Eltz, and Vivian Rushmore. "Under Cover," which has been running all season in Boston, will be brought into the Cort Theater here. William Courtenay will head the company. "Rolling Stones," a play by Edgar Selwyn, will be an offering, while his wife, Margaret Mayo, will have a satire on parvenus trying to climb the social ladder, entitled "The Lookers-On."

THE SHUBERT list is quite extensive. Mrs. Pat Campbell will be brought to this country to repeat her London success in Bernard Shaw's new play, "Pygmalion." Then Marie Tempest will be brought here to play in repertoire, the plays in her list including "The Wynmartens," a comedy in four acts, by Richard Henry Powell. Allen Aynesworth and his English company will be brought over to play in Cyril Harcourt's piece, "A Pair of Silk Stockings." "Consequences," a satire on intermarriage between Jew and Gentile, originally produced by Miss Hornimann at her theater in Manchester, England, is to be another importation. It is by H. F. Rubenstein, a new author. "The Green Dragoons" will be produced. A farce by the authors of "The Blue Mouse," Alexander Engel and Julius Horst, promises to be an interesting offering. It is known abroad as "The Cry of the Child," but here it will be called "Baby's Papa." Another German play coming is "Der Reisender Mensch," or "A Charming Person," by Paul Frank and Siegfried Geyer. "Endlich Allein," or "Alone at Last," is a new operetta by Franz Lehar. "Nemtudonka," which will be called "Miss I-Don't-Know," has music by Eugene Huszka and Charles Bakonyi. Miss Yane Exiane will be brought from the La Scala Theater to take the place of Gaby Deslys in Al. Joison's new piece, which is to follow "The Passing Show" at the Winter Garden in the Autumn. "After the Girl," a musical piece current in London, will be seen here, while "The Third Party" is already playing in this country as an adaptation by Mark Swan, entitled "The Chaperon." It features Taylor Holmes.

Al. Woods's Plans

AL. WOODS will produce "He Comes Up Smiling," by Emil Nyitray, July 6, at Atlantic City. In the cast are Douglas Fairbanks, Patricia Collings, George Backus, George Howell, Edward R. Mawson, Harry Harwood, Robert Kelly, Eduard Durand, and Rexford Kendrick. "The High Cost of Loving," in which Lew Fields will make his first appearance as a "straight" comedian, opens at the Republic Theater Aug. 10. In support of Mr. Fields will be Alice Hegeman, Vivian Martin, George Hassell, Billie Taylor, Desmond Kelly, Harry Beresford, Ernest Lambert, Jeannette Bagoard, Nicholas Burnham, and Julia Ralph. Aug. 24 will take place the first performance of "Innocent," adapted by George Broadhurst from the Hungarian of Arpad Paszior. Pauline Frederick has been engaged for the leading role. Others in the cast will be Arthur Lewis, John Findlay, George Probert, Julian L'Estrange, and Joseph Granby. John Mason will open in Owen Davis's new play, originally called "Drugged," but now entitled "The Jail Bird," Aug. 31. William Sampson, Robert McWade, Frank Thomas, Amelia Gardner, Katherine La Salle, Helen Fulton, Guy Nichols, and John Miltern are in Mr. Mason's support. John Emerson is in charge of rehearsals. A new musical comedy called "The Grass Widow," by Channing Pollock and Rennold Wolf, authors of "The Beauty Shop" and "The Red Widow," is on the schedule, as is a European purchase of Mr. Woods's called "Children of Earth"—not to be confused with the Ames prize play, as this one is by C. M. Hardinge. In December, New York is to see "Mlle. Tra-la-la," an operetta that has been popular abroad. "Billet de Logement," or "The Lodging-House Ticket," is another. Mr. Woods is interested with Klaw and Erlanger in "Montmartre," from the French of Pierre Frondale. Harold Durant, a *Mirror* editor, is the author of a piece accepted by Mr. Woods. It is entitled "Something for Nothing." Finally, Eugene Walter has a play to come out under Woods management. It is called "The Knife," and has to do with a physician who believes that all criminals ordinarily turned over for capital punishment, should be given to medical experiment. He gets the man who led his fiancee into a White Slave trap, kills him in the course of his experiment, and saves so many lives with the serum so obtained, that he is readily acquitted of a charge of murder.

Miscellaneous

MISCELLANEOUS productions that are yet to be seen, are a dramatization of "The Battle Cry," which Augustus Thomas is doing from the story by Charles Neville Buck, a musical version of "Our Wives," by Henry Blossom and Victor Herbert, Sarah Bernhardt in repertoire, Eugene Walter's dramatization of Jack London's novel, "The Valley of the Moon," his other play, "A Plain Woman," which has already been seen out of town, Edith Wynne Matthison and Richard Bennett in Charles Rann Kennedy's play, "The Idol Breakers," Richard Bennett in the third of the Brieux "thesis plays," "Maternity," Vollmoeller's spectacle, "The Miracle," which has been announced for Madison Square Garden in December, and E. H. Sothern in "Charlemagne," by Justin Huntly McCarthy.

The PUBLICITY MEN

Charles Salisbury, another press agent who happens to be on the Pacific Coast, has been doing work for Madame Mimi Aguglia, the Italian tragedienne, who went from Chicago to begin a two week's engagement at the Majestic, Los Angeles, June 30. Charley was quite angry with himself for having learned the correct technique of eating spaghetti, when Madame's favorite vegetable is the Irish potato.

Joe Wilk, who got a leave of absence the past season from the Brady staff to go a week ahead of Richard Bennett, has taken unto himself a wife. He forsook his reform campaign in Kansas City, went to Duluth, where he was married, and now he is swinging up the Pacific on a honeymoon trip. Felicitations—many and often!

A newspaper man went down to Coney Island recently, looking for the press representative of "Steeplechase Park." Nobody approached seemed to know his name, but at last the searcher was informed that he would know him by his dark hair and blue suit. As perhaps two thousand and five persons in the immediate vicinity had dark hair, he thought he'd take chances on the blue suit. After about two hours of giving a correct imitation of a pointer dog, the press agent was found, but not by the color of his suit, for he was in his birthday clothes, cooling off in the water of the swimming-pool.

That story about "Show Girls" in the current issue of *Vanity Fair* is from the pen of Leander Richardson, of the Brady offices. Mr. Richardson also writes a page or so of theatrical news and chatter for the Washington *Mirror*.

A. Toxen Worm, general representative of the Messrs. Shubert, left Saturday morning for his annual trip to Europe on the *Oceanic*. Mr. Worm will meet Mr. J. J. Shubert in Paris and travel with him on the Continent, returning to New York early in August to resume his present duties.

Richard Bennett, after closing in Los Angeles July 4, started for London, where he hopes to get permission of the owner to put on "Damaged Goods." Ralph Graves is now there to conclude arrangements. Something like three private performances of the play have been given in England, although it is said that to date the censor has remained adamant.

John Blackwood, to keep things stepping along lively in his Jardin de Dance in Los Angeles, began "Motion Picture Fireside" nights on Mondays, a week or so ago. First came Mabel Normand, then Ruth Roland; and others will follow each week. Some say it's a foxy scheme to attract the many players about Los Angeles, as well as their admirers.

GOSSIP

Mr. Leslie Grossmith is summering at La Junta, Colo.

Henry Douglas, late head of "The Blindness of Virtue" company, sailed for Maryland for a short vacation.

George M. De Vore has been engaged by Selwyn and Company to create the Shylock part, Josephus, in "The Salamander."

The friends of Mr. John J. Donnelly will be pleased to learn that after a serious illness of six weeks at the German Hospital in New York city, he will soon be able to leave it to resume his occupation.

Henry W. Savage has engaged Maude Hanaford to play Ruth Ambrose, leading role in "Along Came Ruth," next season. James H. Bradbury, Joseph Kilgour, and J. F. McCarthy will also be in the cast.

George D. Winn, who has been playing Sir John Fortmas in "The Rose Maid" this past season, sailed June 27 on the White Star Line steamer *Celtic* for a bicycle trip through Ireland and England.

To make up for the loss of a holiday on July 4, which came on Saturday, the Shuberts gave a monster excursion to the people of "The Passing Show," July 5, sailing the entire company, of nearly two hundred, to Coney Island.

Martin H. Hanson, president of the Concert Direction Company, of 437 Fifth Avenue, has contracted to bring a Russian ballet to New York in the Fall. All the members of the ballet have been selected from the Russian Imperial Theater, St. Petersburg.

Louise Drew, daughter of John Drew, was slightly injured on June 30 in an automobile collision near Quogue, L. I. Miss Drew was on her way to the Drew Summer home, in East Hampton when the automobile which she was driving collided with the machine of a Brooklyn physician.

Annie Saker, the young English emotional actress who created the principal female role in "The Story of the Rosary" in London, will come to New York this Fall to play here her part of Venita van Ruren, which she is still playing in the British metropolis.

At the 200th consecutive performance of "Kitty MacKay" at the Comedy Theater, William Elliott, the producer, presented Molly McIntyre, who plays the name part, with a beautiful coral necklace. It will be remembered that "Four thousand pound worth o' red coral beads" is the supreme wish of Kitty upon learning that she has come into wealth.

HODGE A BUSINESS MAN

Late Star of "Man from Home" Said to Be Getting Money Three Ways in New Vehicle

William Hodge will close his season in a few weeks in Winnipeg, planning to open in the Fall in Boston, where he had the tremendously long run in "The Man From Home" of twenty-seven weeks. It was the record until "Under Cover," this season, which passes Hodge's record by just one week. "The Road to Happiness," Hodge's latest vehicle, is supposed to have been written by himself, despite the fact that a fictitious name, Whitman, is used. Some say that the original idea was contributed by Booth Tarkington, who collaborated with Harry Leon Wilson on "The Man From Home."

The new venture is supposed to be under direct management of Lee Shubert, he having taken the piece when Charles Frohman declined; and it is said that Hodge gets money out of it three ways: salary, royalties, and a percentage of the gross, amounting some weeks to as much as $2,500. The run in Chicago is said to have netted him a profit of $50,000. Of course a big help is the fact that running expenses are light. The reason he took to the West is believed to have been that the Shuberts wanted the theater in which he was playing for another attraction. On the Pacific Coast his business has not been of the best, because they don't care much about New England rural dramas there, but on the whole he has made money. Present indications are that "The Road to Happiness" will bring good returns in Boston and through New England itself.

The reason Hodge left the Liebler management is rumored to have been that he wanted much more than the $1,000 per week that he was getting. When he demanded a big share of the gross, the story goes on, George C. Tyler let him out.

HENRY B. HARRIS ESTATE

Victim of "Titanic" Left $365,443, Offset by Heavy Debts

According to an appraisal filed July 1 in the Surrogate's Court of New York, Henry B. Harris, the theatrical manager who lost his life in the *Titanic* disaster of April 15, 1912, left a gross estate of $365,443. The net estate shows a deficit of $35,247, the debts and administration expenses of the estate amounting to $400,690.

Mr. Harris's assets were made up as follows: Equity in the Hudson and Harris theaters, $190,824; bank accounts, $44,095; loans, $16,725; uncashed American Express orders, $1,000; stocks and bonds, $64,613; interest in various theatrical enterprises, $23,526; scenery and properties, $24,559.

The Hudson Theater, in West Forty-fourth Street, was appraised at $600,000, but the mortgages on the property amounted to $515,280. The Harris Theater, in West Forty-second Street, appraised at $370,000, was mortgaged for $201,767.

The stocks and bonds were $100 bond of the Elysium Club of Boston, 33 shares of Commercial Trust Company stock, 2,000 shares Manhattan Transit Company, 115 shares Astoria Improvement Company, 1,000 shares Butte-New York Copper Company, 200 shares New York Theater Company, 33 shares Empire Theater Company of Syracuse, 12 shares Blackstone Theater Company of New Jersey, 250 shares Amusement Company of Illinois, 46 shares Clear Felt Hat Company.

The theatrical enterprises in which Mr. Harris had an interest were: "The Quaker Girl," $5,000; "Maggie Pepper," $2,833; "The Traveling Salesman," $1,500; "The Talker," $1,675; lease of the Grand Opera House in New Haven, $6,666; lease of the Orpheum Theater in Altoona, Pa., $2,000; half interest in the H. Robert Law Scenic Studios Corporation, $3,651. Mr. Harris's interest in stock plays and in scenery and properties was appraised at $24,559.

The deductions from the gross estate were mainly for debts. These amounted to $387,001, out of total deductions of $400,690. The expenses of administering the estate amounted to $6,000. Among the debts were the following: Edgar Selwyn, $10,337; William Harris, $172,387; Charles Klein, $630; Rose Stahl, $18,907; Irene W. Harris, $3,000; Ruth St. Denis, $6,701, and Klaw & Erlanger, $5,345.

It is said that Mr. Harris's losses in connection with the Folies Bergère were between $240,000 and $360,000.

Mr. Harris had made cash loans at various times without security. Among these loans appear $250 to Frank Reicher, $1,000 to Robert Edeson, and $418 to Elsie Ferguson. The money due from Charles Frohman as his share of the loss incurred in running the Hudson Theater is put down as $9,071.

Mr. Harris provided in his will for bequests of $5,000 each to the Hebrew Infant Asylum, the Blind Babies of the Sunshine Society, and the Actors' Fund of America. He directed that the residue of his estate should go to Irene W. Harris, his wife.

CAST "VANISHING BRIDE"

Thomas A. Wise and Janet Beecher in Leading Roles of New Farce

The cast for "The Vanishing Bride," the farce which Sydney Rosenfeld has adapted from the German and which David Belasco will present as the opening attraction of the Belasco Theater, is complete. Thomas A. Wise and Janet Beecher will appear in the leading roles. Others in the cast are: Howard Estabrook, Frank Gillmore, Gustav von Seyffertitz, Denman Maley, Ortala Newsmith, Angela Keir, Edith Housen, and Margaret Seddon.

GILBERT AND SULLIVAN CO.

Idelle Patterson, New Prima Donna to Support Hopper—Other Principals Engaged

Idelle Patterson, formerly featured as principal soloist in Victor Herbert's orchestra, has been engaged as prima donna to support De Wolf Hopper in the Gilbert and Sullivan Opera Company next season. Other principals of the organization engaged are Gladys Caldwell, Jayne Herbert, Arthur Aldridge, Arthur Cunningham, Herbert Watrous, John Willard, and Herbert Crippa.

FROHMAN SIGNS MISS LOHR

Popular English Actress to Appear Under His Management in England and America

Charles Frohman has engaged the English actress, Marie Lohr, to appear in England and America. She will first appear under his management in London in the Autumn.

Miss Lohr has appeared in a number of leading roles, and is one of the most popular stars in London. Her most recent notable success was as Lily Paradell in Pinero's Mind-the-Paint Girl, in which Billie Burke appeared in this country. She made her stage debut at Sydney, Australia, in 1896. Her first London appearance was at the Garrick Theater in 1901 as "Shock Headed Peter" and "The Man Who Stole the Castle." After touring with the Kendals for three seasons, she was seen at various London theaters in "White Magic," "The Little Michus," and others. She created the role of Beatrix Dupré in "My Wife" in May, 1907, after which she rejoined the Kendals for a season. She was next engaged by Beerbohm Tree to play Marguerite in "Faust," in which she won a notable success. Successive roles which she played were Hannele in the play of that name; Cinderella in "Pinkie and the Fairies"; Cybil Crake in "The Dancing Girl"; Lady Teazle in the famous revival of "The School for Scandal," and Ophelia in "Hamlet." She was next seen as Smith in the comedy of that name in September, 1909. Since 1909 she has appeared as Tommy in "Tantalizing Tommy," as Josepha Quarendon in "Preserving Mr. Panmure," as Fernande de Monciars in "The Marionettes" with Sir John Hare, as Lily Paradell in "Mind-the-Paint Girl," and as Lady Thomas in Belturbet in the revival of "The Amazons."

IN "WHAT HAPPENED AT 22"

Cast Completed of Paul Wilstach's New Play—To Be Produced in August

The cast of "What Happened at 22," the new play by Paul Wilstach, which John C. Fisher will produce in August, has been completed. The two principal roles will be played by Reginald Barlow and Carroll McComas. Others engaged are Frank Kemble Cooper, Malcolm Duncan, Robert Fischer, Charles Abbe, Wadsworth Harris, Charles Silber, J. K. Hutchinson, Esther Banks, Elisabeth Ariaers, and Helen Crane.

The play concerns a forger who, believing that he cannot be detected, becomes so bold in his operations that he is caught through the cleverness of a woman.

MISS BATES TO LONDON

To Make London Debut Next Year in New Play by English Dramatist

That Blanche Bates is to make her first appearance on the English stage some time next year is the report given out in London. A well-known English dramatist, who recently saw her in "Half an Hour" in New York, was so impressed by her emotional powers that he is writing a typical English play for her. Her debut will be made at a West End theater.

DANCE BEFORE PRESIDENT OF FRANCE

At the special request of President Poincaire, of France, Basil Durant and Margaret Hawkesworth, daughter of Mrs. R. W. Hawkesworth, of this city, gave an exhibition of the modern dances, Saturday evening, June 27, at the home of George Kessler, where the President was guest of honor at a dinner party. Mr. Durant and Miss Hawkesworth danced at the Plaza Hotel last winter. This spring they have been appearing in the French capital with great success at the Pre Catalan and the Café de Paris.

"CONSEQUENCES"

Shuberts Get American Rights to London Success—Play Deals with Mixed Marriages

The Shuberts have secured the American rights to "Consequences," which Miss Horniman's famous Manchester stock company produced and which has been included in her repertoire at the Coronet Theater, London, for the last two months.

The play, said to be written in a distinctly Shavian manner, is by E. F. Benestein, a new author who is but twenty-two years old. It deals with mixed marriages. Two families are introduced, the Collinses and the Lipskis, one of Christian faith and the other of Jewish faith. Each is formally opposed to the idea of a mixed union. After much talk, prejudice and tradition are abandoned because a really desirable match has been arranged between young Rosalind Collins and the equally young Benjamin Lipskis. The girl's and boy's desire for each other was largely prompted by the objections they thought they would encounter from the older generation and when these do not come, the zest is all gone for them, and the engagement is called off.

"MY BEST GIRL"

J. C. Ragland Gets Clifton Crawford Play for Engagements in West

J. C. Ragland has arranged with Channing Pollock and Rennold Wolf for the rights of their musical play, "My Best Girl," which was produced last season at the Park Theater with Clifton Crawford as the star. At the same time Mr. Ragland closed by cable a contract with Victor Morley to appear in the principal role. Mr. Morley and Mr. Crawford are so alike in their method that for several years he has appeared in the Crawford roles, having headed the Western companies in "Three Twins" and "The Quaker Girl," while Mr. Crawford was appearing in the East. "My Best Girl," with Mr. Morley, will open its season on tour early in September, and after a few weeks, will begin an indefinite engagement at Chicago.

STERN COMPANY STRIKE ANOTHER

Mr. Harry Cort's new production, "The Elopers," has opened at the Comedy Theater, Chicago, and according to all reports, has achieved a pronounced success. The book is by the late Arthur Gillespie and George E. Stoddard, the music by Hugo Frey and Frederick Herendeen. The book, lyrics and music are original, and there are several song hits which send the audience out of the theater whistling. Among the numbers deserving special mention are "The Right Road," "System," "You, Only You," "Whistle It," "Tango Band," and "Over the Sea." All the Chicago dramatic reviewers gave Mr. Harry Cort special praise on the splendid staging, costuming, scenic effects and general equipment of the production. Joseph W. Stern and Company control all the musical numbers of "The Elopers."

MME. MENZELI'S EVENING

At the Berkeley Theater, New York, the evening of June 27, Madame Menzeli presented some of her advanced pupils in Greek and classic dances. Mr. Harold Cheshire appeared in several selections. Mlle. Pizzantini, premiere danseuse from the Pavlowa Ballet company, added to the professional brilliance of the evening, as did Miss Ethel Gilmore, premiere of the Canadian Grand Opera company, described as the successor to Genee. Miss Van Benselar and Miss Hewens were among the other soloists.

HILL'S DIRECTORY INCORPORATES

ALBANY, June 27.—Articles of incorporation were filed on June 24 with the Secretary of State of Hill's National Theatrical Directory, New York city. The certificate read, To print and distribute theatrical directories, for the purpose of supplying information relating to persons, firms and corporations identified in any way with what is commonly called "theatrical business," as to their financial and business status; capital, $10,000. Directors: Gus Hill, Charles G. Maynard, and Arthur L. Rosenberg.

CRAVEN OUT OF "MANY COOKS"

Frank Craven sailed last week for Europe with his bride, the former Mrs. Arnold Daly. His destination is Paris, where lights are bright, and the *Champs Elysees* and the *Café Beaus Arts*. Frank just needed this trip to be able to say "Damn" in three languages. His place in his own play, "Too Many Cooks," which is now playing at the Thirty-ninth Street Theater, has been taken by Albert Brown.

DEATH OF SYDNEY GRUNDY

Mr. Sydney Grundy, the adapter of "A Pair of Spectacles," and author of "Haddon Hall," "A Fool's Paradise," "Sowing the Wind," and other plays, died in London, July 5, aged 66. He was a native of Manchester, where he received his education.

BAN ON "MONNA VANNA" LIFTED

LONDON, June 27.—The censor of plays has withdrawn the ban on Maurice Maeterlinck's "Monna Vanna," performance of which on the British stage had previously been forbidden. The drama will be produced in London in July. It is reported that Constance Collier will play the leading role.

Drinks Tea To Reduce Her Weight

Mme. Blanche Arral, Noted Opera Singer, Quickly Takes Off 34 Lbs. by Novel Method

Drinking tea to take off excessive fat is the novel plan adopted by Mme. Blanche Arral, the noted French prima donna, now singing in New York. On her last appearance here some years ago, Mme. Arral had become very stout; but later, while on a visit to the island of Java, she learned the method by which the Javanese women, who are almost perfectly proportioned always remain slender. "It is their custom," says Mme. Arral, "to keep slender by drinking a pleasant, invigorating tea, prepared from roots, barks and herbs of native shrubs. It stops any unnatural fat which is quickly reduced thereby. In four pounds and gained in health and strength as well. "Previously I tried, without success, practically every known method of flesh reduction. I have recommended this pleasant native tea to many of my friends, who report reductions just as agreeable and wonderful as my own.

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ON THE RIALTO

"A Pair of Sixes" began its seventeenth week at the Longacre Theater on Monday.

While reports from San Francisco recently have been anything but good, Richard Walton Tully's "Omar the Tentmaker," with Guy Bates Post, played at the Cort Theater in that city to $14,870 on the opening week—pretty good for a Summer engagement, eh?

Peter E. Griffin, the Toronto booking agent, is now booking one nighters throughout Canada over the Griffith Circuit of sixty of the best houses and best towns in the Dominion. Mr. Griffith can give small jumps to any part of the compass. He can be addressed at the Griffith Theater, Toronto.

A number of prominent players have recently become squatters at desirable places in the mountains and by the seashore far from the madding crowd of Summer boarders and dress paraders, by taking one of Sears, Roebuck and Company's portable ready-made cottages with them. All agree that they solve problems of expense and comfort.

The story of the week occurred one night of last week in Atlantic City, when Mr. Russ Whytal, desiring to take a rest before the performance, left a call at his hotel for 7 P.M., and did not awake until friends visited him at the close of the performance. Mr. Forrest played his part with success, but the hotel management was obliged to make profuse apologies for the offense of its employes. Consternation reigned at the theater when Mr. Whytal did not appear for the curtain call, as he and Mr. Glendinning are on the stage at the rise of the first curtain.

Hal Forde, of the "Adele" company, is less concerned about the short run of the operetta in London than the London critics charging him with an unsuccessful attempt to plagiarise the English dialect. Mr. Forde is an Englishman, you know, and an old favorite of the halls; but the critics put him down for an American trying to speak English.

News comes from Chicago that Frederic Hatton, of the Chicago *Post*, and co-author with his wife of "Years of Discretion" and "The Call of Youth," has been named to succeed James O'Donnell Bennett on the Chicago *Herald* as its dramatic editor.

Wendell Phillips Dodge, who writes the interesting "Masks and Faces" department in the *Strand*, is rusticating at Lake Dunmore, Vermont, with his family. He writes: "While I came away from work I brought up some to do, and naturally I am keeping abreast of the theatrical doings as best I can. I do not believe I ever so thoroughly enjoyed THE MIRROR as I have since I came up here."

ACTORS' EQUITY ASSO'N

Auditor's Report Read—Satisfactory Adjustment of Over Twenty Cases

At the last meeting of the Council, held in the Association's rooms, Suite 608, Longacre Building, Monday, June 29, the following members were present: Mr. Francis Wilson, presiding; Messrs. John Cope, Howard Kyle, Richard A. Purdy, Grant Stewart, Frank Gillmore, and Paul N. Turner.

New members elected:

John Arthur	Mabel Insley
Nigel Barrie	Charlotte Ives
James A. Bliss	Mildred Morris
Van Campbell	Charles Murray
Chereve Obesilk	Georgie Olp
Gus Cohen	Walter E. Perkins
Alfred Cross	William B. Phillips
Clifford T. Devereux	Joseph Rieder
John Dewser	Hayden Stevenson
Bessie Fisher	Howard Truesdell
Eleanor Franklin	Louise J. Valentine
Jane Gordon	Jane Wheatley
Delwar Herbert	Lotta Walters
Mary Ward Holton	

The Council formally accepted Mr. Albert Sterner's sketch for our association emblem, for which Mr. Will Bradley has generously contributed the lettering. The design shows a mirror from behind the left side of whose frame appears the profile mask of Tragedy, and at the right the same of Comedy. Across the face of the mirror are engraved the words "Actors' Equity Association." Aptly significant, we think, as it is most fit that we hold the mirror up to our own imperfections while we may be using it to expose the faulty images of others. The faces of the masks are nothing short of wonderful in expression and drawing.

The following auditor's report was read:

June 29, 1914.

Actors' Equity Association, 1472 Broadway, City.

GENTLEMEN: I have audited and checked all books, receipts, and vouchers kept by your treasurer, Richard A. Purdy, and have also verified his annual report for year ending May 29, 1914.

My report is that his accounts are correct in every particular, and his yearly report corresponds with his books.

I would also add, that I consider his work as very accurate and of extreme simplicity.

Very truly yours,

(Signed) EVERETT P. GOODWIN, Auditor.

Mr. Wilton Lackaye, of the Council, who was recently in Chicago, brings word that the management of the Auditorium Hotel makes us a complimentary tender of accommodations for the meeting of actors that it is purposed to hold in that city one day of the week following July 15. Our president will go to Chicago to preside at the meeting. The exact date will be announced in a few days.

In his statement to the annual meeting, our counsel, Mr. Turner, cited more than twenty cases whose satisfactory adjustment had shown more than a sufficient reason for the Association's being. And since then we could tell of at least ten other claims that have been settled through our mediation, to say nothing of matters still pending.

Everyone, who follows the vocation of acting, is called upon to do the utmost to keep afire the same enthusiasm that has carried our association the distance it has come. Sacrifice some of your own personal indulgence if need be, as your officers and council are doing, and be a real factor in giving a permanence to this righteous movement such as will make it an everlasting honor and protection to the theater.

Think equity, talk it; ask for it in making contracts; get as nearly as you can the equitable terms we have in our contracts if, indeed, you cannot get the association form in toto. Many are getting it and some even better terms than it provides.

To a principal actor, a gentleman of conscience and trained mind, who journeyed from Boston and back to confer with the Council, before signing for a re-engagement under an extremely absurd contract, it was said: "Appeal to the party of the first part's sense of humor; he is said to have one." Upon learning that the alleged humorist of the "first part" was in Europe, the member was told to return and sign what was offered by the manager's agent, and then to follow his own honor and dignity in the fulfillment of his duties, and if that course should ever bring him into court the association was sure that both law and equity would uphold him as against the ridiculously unfair paper he had signed.

The printer has the new association book in hand. It will contain the original Plan and Scope Committee's report, which describes the inception and sets forth the aim and purposes of the Association; the names of those who were present when the constitution was adopted; the constitution and by-laws; rules and regulations; a form of contract, as ratified; and the full list of members up to the date of going to press.

The Council will hold its next meeting upon Monday, July 13, at 1 P.M.

BAUCUS MCRAE, *Cor. Secretary.*
HOWARD KYLE, *Recording Secretary.*

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Success of Manhattan Players Due to Progressive and Intelligent Management

This week brings to a close the engagement of the Manhattan Players at the Lyceum Theater in Rochester. This excellent company made its first appearance in the up-State city a year ago and immediately established itself as an organization to be reckoned with in stock circles. Under the supervision of John W. Rumsey and Edgar MacGregor, high class attractions were presented by a cast of superior merit with the result that, in a city which is noted for its keen discrimination in theatrical affairs, splendid business has been the rule throughout the length of their engagements.

The Manhattan Players have prospered in Rochester where other stock companies have failed and to-day they are one of the most notable organizations in the country. Their success is due solely to progressive and intelligent management. Only recognized talent has been engaged, only careful methods of staging have been employed, only superior plays have been presented. And to add to the zest of their performances new plays have been tried out, upholding the tradition that stock has a special province of its own. That "A Pair of Sixes," one of the big successes of the New York season, had its first presentation by this company, is a matter of stage history. This year they have produced Kate Jordan's "The Public Eye," and John L. Golden's "Good Bye, Mexico."

Were more companies given the able direction of the Manhattan Players, there perhaps, would not be the great depression that exists in stock conditions at the present time.

KANSAS CITY CO. CLOSES

Highly Successful Season for Auditorium Company—Plans of Players

KANSAS CITY, July 6.—The Auditorium Stock company closed a highly successful season Saturday night, July 4, with "Mrs. Temple's Telegram" as the attraction. Speeches and songs marked the closing performance and a reception took place on the stage. Mrs. W. D. Whitmore, of 3954 Manheim Road, entertained the entire company after the performance.

Miss Meta Miller, the manager, promises to bring back a number of the players next season. All have made elaborate vacation arrangements. Harry Hollingsworth, who has handled the leading roles for the last three weeks, will go to Los Angeles, Cal. Frances McHenry goes to New York city, as will also Dorothy Mortimer. Henry Crosby will go to his Summer home at Orchard Beach, Me. Diana Dewar will visit her home in St. Paul, Minn. George Fisher will act in pictures this Summer at Hollywood, Cal. M. J. Blunkall will go to North Star, Mich. Fred Manatt will spend the Summer in Kansas City, Kan., his home, and George Henry Trader, the company's director, will spend the Summer at Staten Island, N. Y.

Miss Miller will rest a few weeks at her home in Milwaukee, and from there will go to New York city to select plays.

SPOKANE COMPANY CLOSES

Harry L. Stone Colonial Company the Fourth Stock Organization to Close at the Empress

SPOKANE, WASH., July 1.—The Harry L. Stone Colonial Company, which opened at the Empress on June 8 to play musical comedy stock, closed Saturday night, June 27. According to the agents for the property, the company paid its rent up to the closing day, but gave no intimation of its plans beyond that time, and has not been heard from since. The house now is dark and there are no prospects in sight for lighting it up again.

The Stone venture was the fourth made at the Empress since the Sullivan and Considine attractions moved to the Orpheum. The record as a money maker which the Empress held for years is enough to indicate that the experiences of the last five months must be blamed to the quality of attractions offered rather than upon the theater itself. The house is now available for any enterprise that wants to use it.

W. S. McCANA.

FRANCES NORDSTROM AT PITTSBURGH

PITTSBURG, July 7.—Frances Nordstrom made her debut as leading woman of the Davis Players in "In the Bishop's Carriage" at the Grand Theater last night, succeeding Anne Bronaugh. Miss Nordstrom is an author as well as an actress, having written "Room 44," in which Henry Dizey appeared recently, and several one-act sketches. She was recently leading woman in "Cheer Up," which was brought out at the Harris Theater, New York.

DAN J. PACKINHA.

ALICE BRADY IN STOCK

To Play Short Season at Dayton Prior to Opening in "Sylvia Runs Away"

Alice Brady, the talented and ambitious daughter of William A. Brady, who last season appeared in leading roles in "The Family Cupboard," "The Things That Count," and in the Gilbert and Sullivan revivals, has gone to Dayton, Ohio, to play a short engagement with the stock company there, prior to her opening in August in "Sylvia Runs Away," at the Forty-eighth Street Theater.

BONSTELLE CO. CLOSES

Popular Stock Organization Ends Successful Season at Buffalo—Co. Now at Detroit

BUFFALO, July 6.—Last week brought to a close the annual season of Jessie Bonstelle and her popular stock company at the Star Theater. Miss Bonstelle has an immense following in this city, which thoroughly appreciates the high class productions that she offers. "The Morals of Marcus" was the attraction of the final week and drew crowded houses. The Star will remain closed until about the middle of August.

J. W. BARNES.

NORA SHELBY. Wide, N. Y.

Nora Shelby, leading woman of the Greenpoint Theater Stock company at Brooklyn last season, is an actress who firmly believes in the advantages of stock work. It has been the means, she claims, of proving her versatility, which was nearly lost sight of for several years when she was appearing in one part on the road. When a very young girl she became associated with the Liebler Company's production of "Mrs. Wiggs of the Cabbage Patch," after which she was selected to support Dustin Farnum in "Cameo Kirby."

Miss Shelby then joined the Greenpoint Theater Stock company in Brooklyn, appearing in ingenue roles. After a successful season with this organization, she was engaged to play ingenue leads with the Cincinnati Stock company. A season there meant many important roles for Miss Shelby.

When Manager Al Trahern, of the Greenpoint, was in need of a leading woman during the early part of last season, he recalled Miss Shelby's popularity in that district, and was certain that she was the woman to increase the business at his theater. That his judgment has been vindicated is proven by the success of the Greenpoint during Miss Shelby's regime.

Miss Shelby is a native of Louisiana, and is a grandniece of the famous James Bowie, inventor of the Bowie knife.

MANHATTAN PLAYERS

Stock Company at Rochester to Close Notable Engagement—New Plays Presented

ROCHESTER, July 6.—For the last week of their engagement at the Lyceum Theater, the Manhattan Players are presenting "The Marriage of Kitty." Last week they were seen in a splendid production of "The Ghost Breaker."

The Manhattan Players, who made their debut here a year ago, are more firmly intrenched than ever in the affections of the local playgoing public. This is due to the notable group of players composing the organization and to the excellent productions made of the recent Broadway successes. In addition, two new plays have been produced, "The Public Eye," by Kate Jordan, and "Good Bye, Mexico," by John L. Golden and William Maxwell. Perhaps one of these will duplicate the success of "A Pair of Sixes," which had its premiere here last Summer.

Rochester will always welcome the Manhattan Players as long as their standard continues as high as it is this season.

"THE MANICURE SHOP"

Premiere of Musical Comedy at Suburban Garden, St. Louis

ST. LOUIS, July 3.—For the first time on any stage, "The Manicure Shop," a musical comedy, was presented at Suburban Garden Monday night, June 29. The book is by Theodore Stempfeldt, Jr., and the music by Joseph Howard and A. Stothart.

The play is written about a girl whose parents have died and for whom an uncle, a proprietor of a Paris manicure shop, is appointed guardian. She is placed in the shop to learn the art of manicuring. There she falls in love with a poor musician, who takes her to different cafes where he plays. She is kidnapped by Apaches and taken to a notorious resort known as the "Rat." Eventually she is rescued by her lover.

Mabel McCane played the part of the girl and Joseph Howard appeared as the musician lover. The company has been augmented to meet the demands of the play. Several new dances were introduced during the course of the performance. The music proved bright and appealing.

CHANGES IN ALLENTOWN STOCK

ALLENTOWN, PA., July 6.—Manager Fitzgerald, of the Park Theater Stock company, has returned from New York, where he engaged new principals for his company.

"Billy" Wells, formerly of Arthur Hammerstein's "Naughty Marietta," has been engaged as leading comedian, replacing "Billy" Clifton. Theodore Martin will be principal tenor and Clara Thorp will be the new character woman. Lou Price, Charles Anderson, George R. Burnett, Matt Hanley, Jean Fletcher, Eulalie Young, and Florence Withee remain. It is expected that the new members will raise the standard of the organization considerably.

"The Merry Widow Remarried" will be followed by "The Isle of Dreams," which will be followed by "A Stubborn Cinderella." The productions of the La Salle Theater in Chicago are getting to be the rule at this summer theater, as all excepting one have been products of the Chicago playhouse.

FOAD L. SHOTWELL.

MAUDE ALLAN SCORES IN MILWAUKEE

Miss Maude Allan, who has been playing with the Davidson Stock at The Shubert in Milwaukee, has created a highly favorable impression both with the critics and the public by her versatile performances there. The management told her she could play anything she was cast for. It is her first stock work. Miss Allan was the Ethel of one of Morosco's "Peg o' My Heart" companies the past season. The manager of the Davidson, having witnessed her performance when the company played Milwaukee, selected her from some fifty others.

JAMES P. LEE CO. AT FALL RIVER

FALL RIVER, MASS., July 6.—The season at the Lincoln Park Theater opened on June 29 with the return of James P. Lee and his musical comedy company, including the favorites of last season, Le Roy Kinsloe, Madeline Lee, and Homer Long, in the musical extravaganza, "The Funny Moon." A large audience witnessed the opening.

W. F. GEE.

FIFTH WEEK OF "DAMAGED GOODS"

At the Academy of Music, "Damaged Goods" has broken all records for attendance since this theater became a stock house. The Brieux drama is now in its fifth week to crowded houses. Theodore Friebus, Priscilla Knowles, James J. Ryan, and Marie Curtis are playing the principal characters.

GRACE VAN STUDDIFORD AT ST. LOUIS

ST. LOUIS, July 3.—Grace Van Studdiford is filling a special starring engagement with the Park Theater Musical Comedy Stock company in "The Golden Butterfly," in which she starred with great success. Miss Van Studdiford is supported by Venita Fitzhugh and the regular company, including Carl Haydn, who appeared as leading man in the original production.

Roger Gray, who has succeeded John B. Young as comedian of the company, was seen to advantage.

Lillian Crosman made her first appearance with the company Monday night. She will be seen in ingenue roles.

MAUDE RICHMOND AT PORTLAND

PORTLAND, ME., July 3.—Maude Richmond made her first appearance as leading woman of the Jefferson Players at the Jefferson Theater June 29 in "The Little Lost Sister." The theater was crowded to the doors, and judging from the very cordial reception accorded Miss Richmond, she is well advanced upon the road to favoritism.

The Temple Players at Hamilton, Ont., under the direction of Charles D. Pitt, played to excellent business last week in "The Man from Home." Henry Hall played the leading role, supported by Bertha Mann and the regular company. Mr. Hall is associated with the role, as he followed William Hodge in the road company for three seasons.

STOCK NOTES

Violet Mahar closed her engagement with the Bijou Stock company at Fall River, June 27.

Miss Bonstelle and her company open a ten weeks' engagement at the Garrick Theater, Detroit, this week.

Frances Nordstrom commenced an eight weeks' special engagement with the Harry Davis Stock company in Pittsburgh, July 6.

The Franklin Clifford Stock company, which opened an engagement at the Orpheum Theater, Paterson, N. J., on June 15, has closed, owing to poor business.

Jess Arnold writes from Melbourne, Australia, where she is playing in "The Rosary," that her season is successful and that she will return to stock when she arrives in this country.

Addison Pitt, after five years of continuous stock with F. G. Williams and S. Z. Poli, has gone for a short vacation to his farm, at Little Compton, R. I. Mr. Pitt returns to stock next season.

Mr. and Mrs. Ralph Kellard have moved from Springfield, Mass., where Mr. Kellard was leading man of the Poli Stock company, to Harrison, N. Y., where they have leased a house. At Harrison they will be neighbors to William Courtney and his wife, Virginia Harned.

Hardie Meakin, who on Saturday, June 30, closed a most successful Spring season as light comedian with the Auditorium Theater Stock company in Kansas City, Mo., is spending a short vacation in Washington, D. C. Mr. Meakin has not as yet made any arrangements for next season.

The members of the Canadian Electrical Association to the number of about two

hundred attended the performance of "The Darling of the Gods" by the Orpheum Players June 28, and presented Miss Lillian Kemble with a beautiful bouquet of American Beauties.

John Washburn and Philip Quin have joined the Jefferson Theater Stock company at Portland, Me.

Celia Randolph, who played Mercia in "The Sign of the Cross" in England, and who is well known in American stock circles, is playing this Summer with the Wharton Feature Film Company at Ithaca, N. Y.

Margaret Ralph and Robert Lee Allen entertained Burton L. King in Chicago, where they are resting after their special engagement with the Academy of Music Stock company. Mr. King is director of the Ucona Film Company in Los Angeles. He was leading man of the first Poli Stock company at Scranton.

NEW HERBERT OPERA

Arthur Hammerstein Engages Composer and Hauerbach to Write Vehicle for Edith Thayer

Edith Thayer is to be starred next year by Arthur Hammerstein, according to an agreement made between the manager and Victor Herbert when the latter arrived from Europe recently. Mr. Herbert is to write a comic opera in collaboration with Otto Hauerbach, with the actress in view. Miss Thayer, who has been promoted from the No. 2 "Firefly" company to star in the No. 1 company next season, succeeded Emma Trentini. She was discovered by Manager Hammerstein in the chorus. She is a coloratura soprano, and for four years was a pupil of Jean de Reszke.

CAST FOR "WHAT HAPPENED AT 22"

John C. Fisher has completed the cast for "What Happened at 22," the new play by Paul Wilstach, which is to be produced early in the coming season. Those who have been placed under contract are: Reginald Barlow, Frank Kemble Cooper, Malcolm Duncan, Robert Fischer, Charles Abbe, Wadsworth Harris, Charles Silber, J. K. Hutchinson, Carroll McComas, Estar Banks, Elisabeth Arisana, and Helen Crane. "What Happened at 22" is a play of serious intent, the central character being that of a forger, who is so very clever that detection seems impossible. It is through the wit of a woman in order to save her sweetheart from an unjust accusation that he is finally unmasked.

"WITHIN THE LAW" IN VIENNA

From accounts that have reached New York, "Within the Law," which has just been produced at the Stadt Theater in Vienna, has scored a remarkable success, and the regular repertoire of plays at that theater has been sidetracked for the present in order to permit of the continuous run of Bayard Veiller's melodrama. The *Neues Wiener Journal* describes the play as one of the most striking combinations of heart interest and laughter that has been offered in that city for years. And the *Charivari*, of Berlin, comments at length upon the unusual condition which has resulted in the abandonment of a series of regular repertoire performances in a German theater to permit the general public to see a play by an American author.

"TWELFTH NIGHT" AT BOWDOIN

BRUNSWICK, Me., July 2.—The Masque and Gown, the dramatic club of Bowdoin College, presented "Twelfth Night" as a feature of Commencement week. The play was given under the direction of Mrs. Arthur Brown, and the success of its presentation is a tribute to her coaching skill and to her elaborate attention to details of production. The Art Building, with its simple lines and its wealth of foliage, was the setting of the play. Noteworthy interpretations were given by the young actors.

LEAGUE'S PLAY CONTEST DECIDED

LOS ANGELES, July 3.—Florence Willard, daughter of the late C. D. Willard, of this city, has been awarded first prize in the contest begun by the local branch of the Drama League of America for the best one-act play by a California writer. Miss Willard's work is entitled "The Storm," and is said to be a tense story with high technical merit. Second prize goes to Mrs. Charles Barrington, also of this city, for her playlet, "When a Woman Is Poor."

ARBUCKLE IN "BACK HOME"

Selwyn and Company have signed contracts for the production of Bayard Veiller and Irvin Cobb's dramatization of "Back Home," made from Mr. Cobb's series of stories which appeared originally in the *Saturday Evening Post*. The production will be made in New York early in the Fall, with Maclyn Arbuckle, who is to be featured in the role of Judge Priest, the genial Southerner, whose rich humor and warm humanity help to give appeal and color to Mr. Cobb's interesting narrative.

"PAIR OF SIXES" IN LONDON

Harry H. Frazee has completed arrangements to give "A Pair of Sixes," by Edward Peple, in London, about Aug. 31. It will be presented under his own management. He will sail Aug. 11 on the *Mesretania*. An English cast will be engaged to support Joseph Coyne, who has already been placed under contract.

BURLINGTON THEATER FOR SALE

BURLINGTON, N. J., June 30.—The New Auditorium Theater Building will be offered at public sale by the executors of the late James W. Lanning on July 9. The building is one of the largest structures in this city, having under its roof a motion picture theater, a hotel, and one of the largest theaters in Southern New Jersey. The theater has a seating capacity of 1,000; its stage dimensions are 40 by 70 feet.

Of late years the theater has been under the successful management of Charles M. Lanning, son of the deceased. His retirement from the amusement field is deeply regretted.

The theater opened with a presentation of "The Burgomaster," April 20, 1903, and has since, without interruption, figured prominently in the housing of try-outs and heavy productions playing the State.

J. WILL BURR.

CORT SECURES VANCOUVER THEATER

VANCOUVER, B. C., July 6.—John Cort, general manager of the Northwestern Theatrical Association, which controls practically every theater west of the Missouri River in which traveling attractions are played, announces that he has leased for a term of years the Avenue Theater in this city, and hereafter all attractions playing the Northwestern Circuit will be taken care of in Vancouver at the Avenue. Since the Opera House passed from the control of the Northwestern Association two years ago for vaudeville purposes, Vancouver has been eliminated from the routes of traveling companies owing to inability to secure a satisfactory theater in the city. The Avenue is a first-class theater with a seating capacity of 1,400. The first attraction that will be played in the Avenue will be Guy Bates Post in "Omar the Tentmaker," for a three days' engagement, about the middle of August.

SUES MRS. DE MILLE

Miss Charlotte G. Harris began suit last week, against Mrs. Beatrice DeMille, the well-known play broker, to recover $10,000 on the alleged ground that Mrs. DeMille deceived her by stating that David Belasco had become interested in Miss Harris's play, "Arrows of Love," and that Miss Frances Starr was to appear in it. Twenty months elapsed, and nothing was ever done with the manuscript. The plaintiff affirms that Mr. Belasco never saw it and Mrs. DeMille deceived her by offering all kinds of excuses, and that now the play has lost its market value and cannot be disposed of, owing to changes in the public taste. Hugo Wintner is acting for Miss Harris as her attorney.

ABORN SIGNS "STONEMASON CARUSO"

LONDON, July 2.—Milton Aborn, who has been spending some time conferring with Giulio Gatti-Casazza, Algernon St. John Brenon, and Daniel Mayer, and looking for artists, has engaged Hardy Williamson, known as the "Stonemason Caruso," for the Century Opera Company. The contract is for five years.

Mr. Aborn believes that Williamson, who is only twenty-four years old, and who was a coal miner before he became a stone mason, will make a great sensation in New York. Williamson will spend the month in Paris studying under Colas and De Reszke.

FRAZEE WANTS $20,000

A suit has been brought by Mr. H. H. Frazee, the manager, against Eugene Walter, the author, jointly with the American Play Company and the J. W. Rumsey Play Company, for $20,000 damages for failing to comply with an agreement giving the plaintiff the right of presenting "Fine Feathers" the third season after the plaintiff had originally produced it and made it valuable.

HENDERSON SCHOOL SCHOLARSHIP

The Henderson School of Oratory and Dramatic Arts will award the customary Annual Scholarship, value $500, entitling the holder to a full course of one year, comprising one hundred private lessons and all class courses free, including training in voice culture, dramatic art, esthetic dancing, conversational French, and insuring at least fifty public appearances leading to professional debut. Application forms may be obtained from the Director, Aeolian Hall, New York city, but applicants must be between the ages of seventeen and twenty-one, in good health, and have fully determined to adopt stage as a profession. The last date for receiving applications is July 15.

Charles F. Newsom, last season with Otis Skinner in "Kismet," is spending his vacation at his home in Henderson, N. C.

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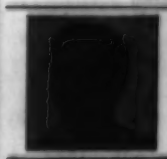
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AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

ERICH BRALL.—There is not any fixed scale of royalties for new playwrights. The royalties ordinarily demanded are the best the manager will pay, it being deemed more important the first time to get the play produced. A successful dramatist ordinarily commands about five per cent. on gross receipts up to $5,000, seven and a half per cent. over five and up to $10,000, and ten per cent. on all over that amount. But a beginner has to be very humble. I only received two and a half per cent. on the first thing I put over, from start to finish, and it ran for a number of seasons. However, that does not by any means imply that a new dramatist should not stand up for his rights. If his work is good he is entitled to the usual "sliding scale," and have his earnings grow with the success. A reliable play broker knows what this sliding scale is, and is in a position to demand it.

EDNA L. MCINTYRE.—Archer's "Playmaking" is published by Small, Maynard; Schlegel's "Lectures on Dramatic Art" and Lessing's "Hamburgische Dramaturgie" are both in the Bohn Library; Price's "Technique of the Drama" is published by Brentano's, and the second edition of his other book, "The Analysis of Play Construction and Dramatic Principle," has been exhausted, and will not be available for some time to come; Freytag's "Technique of the Drama" is published in English by Scott, Foresman.

"STRAND."—I don't think it will do your play any harm to print it in advance of a production, certainly as you are not yet sure it will be staged. Producers are not so set against the printed play as they used to be. They have found that it increases rather than decreases theater patronage. It does not waste time by letting a play remain unknown during the submitting period. There is also a possibility, if the play has a particularly striking theme, that it may arouse discussion and win its way to the footlights as a propaganda, just as "Damaged Goods" was put on. The experience of George Middleton has convinced him that it pays to print plays. Then George Bronson Howard's printed play, "The Red Light of Mars," is to be produced next season by Harry H. Frazee.

SPECIALIZATION IN DRAMA

How Playwrights Persist in Ignoring the Fact That Plays Are Written to Be Played

IT is going to startle and probably annoy a great many proper persons to be reminded that most of their cherished and dreary "intellectual dramas," wherein suffering heroes and heroines come in and in eighteen quarts of words relate the difficulty they have had in changing their minds, is not drama at all. And when the fact penetrates to the discernment of some dilettante professor who never goes to a theater unless the performance happens to be a revival of "Oedipus Rex" or "Ralph Roister Doister" (presented in the original manner), perhaps a few more will foster the sentiment.

Their attitude is well meaning, of course. There is no finer or more altruistic spirit than the one in which people encourage dramatists to have noble things to say; but they should also encourage them to be playwrights. If dramatists are to be merely propagandists, they will be more consistent delivering their messages via cart-tail and trumpet. Surely we are not aiming to make our best men and women a class of yellow journalists, whose ability is measured by the foot-rule. We want them to be artists as well; and an artist, be it remembered, is such because he fully recognises and observes the limitations of the medium in which he works.

Because some playwrights observe form, or technique, to the exclusion of ideas, is no earthly reason why ideas to the exclusion of form should be advocated. It is neither one extreme nor the other; it is, in the eternal fitness of things, "a place for everything, and everything in its place." The art of painting has had the same abuse, illustrated by the incident, not long ago, when some students dipped the tail of a donkey in a bucket of paint, tickled him in the ribs so he switched it back and forth across a canvas, and entered the canvas in an exhibition as "An Arabian Sunset." It was idea to the exclusion of form, and some zealous critic, believing in that proportion of things, awarded it a prize. Thus did a donkey show up an ass.

The reason modern drama is steadily advancing is not because it receives the supposedly cultured approval of the few who measure their entertainment by rules of thumb in the firm conviction that honest feeling is vulgar, but because of the hearty good-will of men and women who have paid hard-earned money for the privilege of seeing and hearing, who trust to their God-given perceptions of what is good and what is not, to know that the best is uplifting at every moment, and clean in the way that provides an uplift without racking their brains to find it. Personally, I could never acknowledge a performance where the spectator has not only to pay admittance, but furnish half the entertainment as well.

Professional critics and men who should know better are responsible for this trick of specializing in just "ideas." By bestowing unqualified approval upon achievement in part only, they encourage neglect of the absent factors. No longer than three or four months ago I came upon a specimen of this in an introduction to a volume of Strindberg's plays. The line read: "The gloom of the play is unsurpassed"—speaking of gloom as a desirable quality! Excuse the expression, but, as Colonel Henry Watterson would say: "'Good God!' said the woodcock, and away he flew."

Now specialisation may be carried on in painting, for instance, for that depends more heavily on individuals for support, and may also take advantage of differences of opinion. This artist may be admired (and dispose of his pictures) for no other reason than that he knows how to draw a straight line; that one because he understands color to the exclusion of form, and still another because he has a profound knowledge of form and cannot mix colors to save his neck. But when one comes to drama—or any other art that depends upon a combined sentiment for its existence, which is to say its bread and butter—it must satisfy a variety of tastes at one and the same time.

We—the T. B. M. and me—have not so far "advanced" (thank heaven!) that we elevate isolated methods of work as finished products in themselves. To be specific, the detail of characterisation cannot create American success if the characters created move to no advantage; neither do we approve of a play that has novelty presented off stage, nor yet do we find complete satisfaction in a work having introduction, exposition, climax, denouement, and catastrophe—with the climax "in the mathematical middle" (a supposedly desirable condition)—if the fine mechanism accomplishes nothing.

In England this dramatist does nothing but apply technical finish; that one shows a number of persons involved in difficulties, and offers no way to release them—is distinctive by having his work incomplete; some Norwegian, Dane, or Swede presents a horrible action wherein the heroine harps on one string of her sub-conscious self and mouths nothings that seem profound; in France, a Parisian sends forth an insular idea of love and divorce (matrimony being *a*, the missing quantity), and from Germany's thinkers emanate the weighty distinctions between thee and thou. And then American apes persuade some exact organisation to sponsor their "futurist" abortions, and they come to the footlights. Figuratively speaking, the logical one per cent. of the nation should set up ping hats and fluttering coats on uprights and crossbars, to frighten the destroyers away.

The deliberate specialist in his line has no authority or judgment in submitting his work alone. It is merely part of a complete organism. Therefore, the author who provides nothing more than dramatic material should collaborate with men who are able to supply the missing links, construction and treatment. That is, if they refuse to do it themselves. No man should rest content until the work he accomplishes, and that to which he contributes, is complete. Specialisation in the drama without collaboration is the intelligent playwright's high road to ruin.

ARTHUR EDWIN KROWS.

GEORGE C. HAZELTON, JR., who is one of the authors of the much discussed Chinese play, "The Yellow Jacket," has collaborated with William Jean Beasley on a new play in four acts, entitled "The Man of the World."

CHARLES W. GODDARD, one of the authors of "The Ghost Breaker" and of "The Misleading Lady," has written a drama in one act. It answers to the name "The Pirate's Treasure." Also another called "The Maid and the Viking."

GEORGE SCARBOROUGH, author of "The Lure" and "At Bay," presents an important question in two acts. The title is "What Is Love?"

LOUIS NAPOLEON PARKER, author of "Joseph and His Brethren," "Disraeli," "Pomander Walk," and a host of other successful plays, has made a dramatisation of "David Copperfield," by Charles Dickens. He calls it "The Highway of Life." It is in four acts. The Lieblers will probably produce it next season in this country.

HARRY JAMES SMITH, author of "Mrs. Bumpstead-Leigh," in which Mrs. Fiske appeared so successfully, has just completed a new three-act comedy, entitled "Little Mustang."

HARRIET FORD and HARVEY J. O'HIGGINS have not confined their playwriting efforts to full-sized plays. One of their shorter pieces is a playlet called "Some of a Girl."

OWEN DAVIS, who is now resting abroad, has a play that will probably be seen in New York next season, in addition to "Drugged," in which John Mason will appear. It is called "What Might Have Been," and is described as a comedy-drama in four acts.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

JOHN W. RANSONE, who created the part of Hans Wagner, the Cincinnati brewer, in "The Prince of Pilsen," in which Savage is going to present him again next season on the road, has written a "sensational" comedy drama in three acts, entitled "From St. Joe to Mexico."

A. B. MORGAN has made an adaptation of "Innocent," the rights to which are held by the Shuberts. It is remembered that George Broadhurst has also made an adaptation called "Innocent," which is scheduled for production by Woods, with Pauline Frederick in the leading role. Two other pieces entitled "Innocent" have come to light, with production in view, one by Moritt George Williams, of Philadelphia, and the other, which is probably the Broadhurst version, by "Arpal Pastor," whose real name is Paul Benedict.

ED LAWSHE, dramatic editor and press agent, is the author of a comedy-drama of the blue-grass hills, entitled "Lights and Shadows of Old Kentucky," or "My Old Kentucky Home."

ADOLPH PHILIPP may produce here next season his newest three-act piece, which he terms "My Shadow and I." It was produced originally in Los Angeles. Whether the shadow is conscience or a two-legged annoyance, Mr. Philipp doesn't say.

ANNE CALDWELL, author of "The Nest Egg," and many musical pieces, is co-author with Cecil Whitacre on a three-act play entitled "The Woman Who Paid."

THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

"ENGLISH LITERARY MISCELLANY."—By Theodore W. Hunt. Second Series. Containing "The Historical Antecedents of English Drama;" "English Literary Criticism;" "Elements of Shakespeare's Genius;" "Shakespeareana." Oberlin, O., Bibliotheca Sacra Co. $1.50.

"THE DISPENSATION." — And Other Plays. By Clay M. Greene. New York, George H. Doran Co. $1.

"THE TEMPEST."—By William Shakespeare. Edited for School Use, by William Allen Neilson. Chicago, New York, Scott, Foresman and Co. 25 cents.

"THE FIVE FRANKFORTERS."—Comedy in Three Acts. By Carl Roessler. Authorized English Version by J. Fucha. With a Preface by the Translator, "Concerning the Jews of Frankfort." New York, H. K. Fly Co. $1.

"THE UNSEEN EMPIRE."—Play in Four Acts. By Atherton Brownell. Privately Printed by the Author.

"A PLACE IN THE SUN."—Play in Three Acts. By Cyril Harcourt. London, J. Williams, Ltd. New York, Samuel French.

"ROPE ENOUGH."—Play in Three Acts. by Conal O'Riordan (Norreys Connell). Dublin and London, Maunsel and Co., Ltd.

"HOW TO APPRECIATE THE DRAMA."—An Elementary Treatise on Dramatic Art. By Thomas Littlefield Marble. New York, Hinds, Noble and Eldridge. $1.25.

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Please do not hesitate to refer to me any time. With very best wishes to you, I remain, sincerely,

(Signed) MARGARET A. CAHILL

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WANTED — Information concerning David Graham Earle. Anyone who ever knew him please address E. E., care DRAMATIC MIRROR.

YOUNG MAN would like position as companion or attendant; honest, reliable, clean, references. A. F., Box 5, DRAMATIC MIRROR.

JORDAN AGENT FOR FRENCH AUTHORS

Walter Jordan, of Sanger and Jordan, has just been appointed exclusive agent of the Societe des Auteurs et Compositeurs Dramatiques Francais in this country. This will enable Mr. Jordan to introduce the works of A—rican authors in France, for which he t—res there will be a great demand.

DE—

Louise Mu—ell is to be reengaged for the part she —— in "The Things That Count."

FROM CHICAGO

Musical Play, "The Elopers," Has Premiere at the Comedy—Old Theme Given New Treatment. "Peg" Draws Large Audiences. "Help Wanted" Ends Long Run. "Whirl of World" in 7th Week.

CHICAGO, July 7 (Special).—Harry L. Cort presented for the first time on any stage at the Comedy Theater, June 27, "The Elopers," a musical comedy in two acts. Book by Arthur Gillespie and George E. Stoddard; lyrics by Frederick Herendeen; score by Hugo Frey.

Angela Good ..... Carrie Weller
Olive Wise ..... Clara Palmer
Mike Donegan ..... Edwin Stanley
Violet Morton ..... Sylvia de Frankie
Billy Morton ..... John Frank
Mabel Busby ..... Olga da Ramah
Jack Wright ..... Will Phillips
Adolph Klosterhoff ..... Louis Kelso
Colonel Busby ..... J. L. Baker
Percy Algernon Woods ..... M. Leonard
Miss Daisy Fields ..... Lee Shaw
Tom Gleon ..... Del. Fuller
Dick Wilson ..... Al. Jamison
Harry Lucas ..... Leroy Wilcox
Mr. Adair ..... Charles Prosser
Rev. Mr. Bishop ..... Oliver Bingham

The plot concerns several episodes in the lives of the usual girls' academy, the usual chaperone, the usual traveling man, and the inevitable hotel. The vital difference between the "Elopers" and others from the same pattern, we have witnessed from time immemorial, is the fact that, though the theme is a stereotyped one, the manner of treatment is unique and original, the lines are crisp and new, the scenic investment lavish. Mr. Cort has succeeded in assembling players who realize that they are entertaining the public and not themselves. This is indeed a welcome innovation in the theater. Their best efforts are united to make the pretty conceit hang together, and the interest never lags. The music is of the popular whistly sort of syncopated nonsense. Some of the lighter tunes are already on the broad crest of popularity. Mr. Cort's judgment is to be commended in offering this bright, clean, little bit of frolic and laughter.

Over on Randolph Street, at the Garrick Theater, "Peg o' My Heart" is drawing big audiences. Peg has rightfully won a blue ribbon in an overcrowded field. Miss O'Neil is a winsome charmer, and is aiding to her laurels nightly.

"Help Wanted," after twenty-eight weeks, closed at the Cort Theater Saturday night. Jack Lait's play was to have been withdrawn earlier in order that the players might enjoy a much-needed respite from their continuous labors. However, the demand for seats was so loud and insistent that this policy had to be abandoned. This delightfully entertaining and well-written play has established an enviable record for a non-musical attraction, having been on view since December of last year.

"The Whirl of the World," at the Grand, is in its seventh week, playing to audiences as large as the seating capacity of the house.

"Daddy Long Legs" continues to charm large audiences at Powers. Ruth Chatterton and Guy Standing are thoroughly appreciated in Chicago.

ORONOS L. COX.

ENGLISH COMPANY COMING

Walter Howard to Bring Cast of "The Story of the Rosary"

Messrs. Comstock and Gest, who some time ago made an arrangement with Walter Howard, the English author-actor-manager, to come to New York and play his role in his spectacular romance, "The Story of the Rosary," at the Manhattan Opera House in September, have just closed negotiations with him to bring his entire company from London.

In the company will be Annie Saker, who has established her popularity in the play; Aidan Lovett, J. Graeme Campbell, Ernest Leicester, George Desmond, Hugh Selwyn, Arthur Terry, E. W. Thomas, Phillip Gordon, J. W. Evelyn, May Dallas, Agnes Knight, and Millicent Hallatt.

PRINCESS CO. AT THE FAIR

Comstock and Blinn Arrange with 'Frisco Managers for Appearance of Co. in August, 1915

Messrs. F. Ray Comstock and Holbrook Blinn have made an arrangement with a group of theatrical managers in San Francisco for the appearance of the players from the Princess Theater at the Panama-Pacific Exposition during the month of August, 1915. A week will be played at Los Angeles before returning to New York.

YOUNGSTOWN LIKES MORTON CO.

YOUNGSTOWN, O., July 6.—The Morton Opera company, now playing their sixth week at Idora Park in this city, has shown a great increase in business. Fred S. Lorraine is manager of the company, since his leaving Boston a few weeks ago. Mr. Lorraine and Mr. Morton are giving the people of this city excellent entertainment.

W. D. WAGNER.

LAURENCE IRVING LEFT $5,000

LONDON, July 1.—The Probate and Divorce Division of the High Court of Justice granted an order on June 29 for the administration of the estate of Laurence Irving on the presumption that he is dead.

Mr. Irving and his wife, Mabel Hackney, were among those who perished in the *Empress of Ireland* disaster in the Gulf of St. Lawrence on May 29. The value of the estate is $5,000.

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Too Many Cooks
By FRANK CRAVEN

STAGE NOTES

Mr. and Mrs. Harry Leighton are at their bungalow, "The Snuggery," at Brightwaters, Long Island, for the Summer.

John Sharkey has been added to the cast of "He Comes Up Smiling," which opened at Atlantic City on July 6.

Thomas Ross will succeed Douglas Fairbanks in the role of Bertie in "The New Henrietta" when it opens in Chicago in the Fall.

Thomas W. Wiss entertained the members of the cast of the new farce, "The Vanishing Bride," at a clambake at his home on City Island, July 4.

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THEATRICAL PROPERTIES

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Arthur J. Travis writes from Herkimer, N. Y., that Eugene Foxcroft, who has been ill for the past two weeks, is able to be out again and hopes to leave for New York on July 20.

Victor Beecroft, stage manager for Wilmer and Vincent in Reading, Pa., and Norfolk, Va., during the past season, sails for England for a short vacation, returning late in August to resume his duties.

Adele Clarke, who since the close of her season as Aunt March in "Little Women" has spent two months in the mountains of Vermont and New Hampshire, has returned to New York.

Rita Haggz, who was in "The Golden Girl" and "The Firefly," has been engaged by J. C. Rayland for the title-role of "My Best Girl." Victor Morley will play the role originally played by Clifton Crawford.

May Stewart is playing "Romeo and Juliet" and "Ingomar" throughout Michigan. The company is now in its forty-third week of one-night stands. During July several open air performances will be given of "Twelfth Night" and "As You Like It."

CINCINNATI

Summer Parks Prosper—Pictures at Ball Park—Manager Houck Books Shubert Attractions

There is practically nothing to report in the way of theatrical doings in this city. Never in the history of Cincinnati has there been a Summer stock co., so there is not even that source to draw on for news.

Every theater in town is running pictures for the summer, with the exception of Keith's, which is filled three times daily with crowds watching 10-cent vaudeville.

The other theaters are drawing well with the pictures, charging 5 and 10 cents, according to the locality of the route.

Redland Field, the Cincinnati Ball Park, is given over evenings to motion pictures, and is drawing from fifteen hundred to two thousand spectators every night.

All the Summer resorts are doing big business.

At the Zoo for the week of June 21 Herman Bellstedt, the popular Cincinnati cornetist, and Gertrude Morris, a Chicago soprano, were the featured attractions.

Manager Hubert Houck, of the Lyric Theater, has returned from New York, where he has been in consultation with Lee Shubert, and has booked for his theater all the successes of the Shubert organization during the next year, and as but two or three of these plays have already been seen here the list of successful novelties to be offered at the Lyric for the season of 1914-15 promises to be larger than ever.

Cincinnati University seniors presented "The Importance of Being Earnest" at the Zoo June 19, 20.

JOHN REDMOND PEOOMS, Jr.

SAN DIEGO

Great Audience Sees "Pinafore" Presented at Coronado Beach

The Pantages vaudeville, at the Savoy, offered "The Real Kids" for a feature act week of June 22. Amerette, the act billed next to the headline, proved a real musical treat, and drew some extra business during the week.

The Empress Stock co. was going to a little old-fashioned entertainment, a week of "Way Down East" was presented. William Chapman, who opened the previous week in the part of the lion in "The Lion and the Mouse" was cast this week for the character of Hank Jones. He did a lot in making the play really interesting.

The Exposition Stock co. was forced to hold over "Mrs. Wiggs of the Cabbage Patch" for a second week. Catherine Evans as Mrs. Wiggs made the most of every situation.

The annual Nike Minstrels benefit at the Spreckels, June 22, 23, proved the same as all former attempts, a real success, drawing capacity persons at both performances. Two of our local agents, L. A. Long and Otto Jansen, formed teams out of their staff to be grubbed up by some progressive New York manager. They have all the earmarks of future stage stars.

Our old friend, Nat Goodwin, again won a lot of new friends in "Never Say Die" at the Spreckels the first of the week. The play suits the people better than anything Mr. Goodwin has offered for some time.

"H. M. S. Pinafore" was offered at Coronado Beach July 6 by local talent. A real ship was anchored in the Pacific Ocean, with seats set on the shore for about ten thousand people. A chorus of about one hundred was used, and the production drew more theatergoers than any production seen here in a number of years.

Prince Hadji T. Ben Mohamed is in the city to oversee the construction of his Oriental Village, which will be one of the big offerings at the Exposition here in 1915.

MARIE DE BEAU CHAPMAN.

JERSEY CITY

The moving picture houses are crowded at each session.

A fine vaudeville bill, between pictures, is on at the Log Cabin and Jersey Airdome. The Moriarity Sisters sing and dance, Columbia Comedy Four Quartette, Henry Salzmann's German Comedy, and the Damaskus Troupe of Acrobats.

"Bought and Paid For" drew crowded houses to the Hudson Theater, Union Hill, where the stock co. made a real hit June 29-July 4. It was a clever production. Suzanne Jackson is the new leading woman, and as the long-suffering girl created a splendid impression. William H. Daltyan as the husband deserved the curtain calls bestowed on his work. Harrison Garrett as Gilley and Francine Larrimore as his wife were at their best.

Charles B. Reilly's Stock co. at the Hudson Airdome are doing a fine business. Two plays a week are now put on. "The Man from Oshkosh" was a rollicking comedy June 29-July 1, and was well received. "East Lynne" July 2-4, Charles Reilly, Polly Holmes, Augusta West, James Marr, Fred Wagner, and Charles MacMillan still continue as the favorites.

WALTER C. SMITH.

PITTSBURGH

The Davis Players were seen to advantage at the Grand week of June 29 in "The Great Divide." Anne Bronaugh was cast as Ruth, and proved to Pittsburgh audiences that she was fully capable of exacting emotional roles as well as light comedy. Edward Lynch's Stephen Ghent was one of the best things of the piece. Hal De Forest handled the role of Lon Anderson in a praiseworthy manner. Other members of the co. were well cast. Anne Bronaugh ended her Pittsburgh engagement in this piece. "In the Bishop's Carriage" followed.

The Pittsburgh Hippodrome opened on the night of July 4 at Forbes's Field. Upward of twenty acts were presented in the two rings and on the elevated stage.

DAN J. PACKINHM.

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SAN FRANCISCO

Wallace Munro's All-Star Stock Company Seen in New Play, "Trifling with To-Morrow"

Wallace Munro's All-Star Players at the Columbia gave "His Excellency, the Governor," last week, and it pleased. "Trifling with To-morrow" is given week of July 6. It marks the first production of the play on any stage.

The Alcazar is doing well with Miss Barrison and Theodore Hall. Last week's offering was "The Ghost Breaker." July 6, "The Case of Becky."

The Cort had "Never Say Die," with Nat Goodwin and Margaret Moreland as the stars. Nat received a reception that must have reminded him of olden days.

A. T. BARNETT.

ST. PAUL

It is some time since St. Paul theatergoers have been so smooth a stock performance as that given "Broadway Jones" by the Hunting-ford Players at the Shubert June 28-July 4. "The Blindness of Virtue" July 5-11. "The Traveling Salesman" July 12-18.

Pictures of the ill-fated Scott Expedition were shown for the second time this season at the Metropolitan June 28-July 4. Charles E. Hanford delivered the lecture. "Passing Show of 1913" closed season July 5-8.

Manager Scott has already announced following Fall bookings: "The Whip," Aug. 30-Sept. 5, Fiske O'Hara Sept. 6-12, "Seven Keys to Baldpate" Sept. 13-19, Guy Bates Post in "Omar, the Tentmaker," Sept. 20-27. Later bookings include "Potash and Perlmutter," "Peg o' My Heart," "Yellow Ticket," and several musical comedy successes.

Bureau offered Murray Livingston and ch. Bush Brothers, Stuart and Hall, Lee C. Copeland, and the Valdos.

"The Only Son," an interesting Lasky photo-drama at the Majestic, was doubly interesting to St. Paulites, as it showed James Neill, former stock favorite, as Thomas Brainerd, Jr. We also got a glimpse of Herschell Mayall, St. Paul boy, in "A Voice at the Telephone," at the Alhambra.

JOSEPH J. PFEIFER.

BIRMINGHAM

With the experiencing of the hottest stage of weather since the establishment of the local Weather Bureau, the attendance at the theaters has materially fallen off. The Lyric, however, is doing a good business as it has a system of cooling with ice, which is proving fairly effective. The headliner at this house for the week of June 29 was Paul Armstrong's one-act play, "To Save One Girl." Other acts included Imhoff, Conn and Corinne, Dorothy Kenton, Meaker, Hayes and Mosher, Gormley and Caffrey, Burkhart and White, Three Three Virginia Girls, Gramlich's Twentieth Century Maids, with Al. Bush, played their third week of burlesque at the Grand.

The Bijou continues to do fair business, playing stock tabloid, while at the Amuse-U tabloid musical comedy is doing average business.

Carl Bettick, former manager of the Majestic, has been rehearsing a musical comedy co. here for some time, and goes on the road with it this week under tent for the Summer season.

JAMES EDWIN DENMAN.

EDMONTON

At Pantages Theater Charles Carter, the magician, was the double headliner the week of June 22, presenting "The Magic of China Land Fun" and "The Lion's Bride," assisted by Jack Hallen and Vera Hurt. Nadia and Elsie Howard and co. in "Those Were Happy Days" were other features.

At Lyceum Theater the Lyceum Stock co. were well received in "Charley's Aunt" the week of June 22. Edward Hearn scored heavily as the aunt, Irene Lorton had the principal female role. The presentation was well supported by the balance of the co.

AUGUST WOLF.

SEATTLE

At the Metropolitan the attraction was "When Knighthood Was in Flower" June 21-27, which was presented in a first-class manner before good business. Florence Malone acquitted herself well in the role of Mary Tudor, and Dwight A. Meade was seen to advantage as Charles Brandon. James Guy Usher interpreted the role of Henry VIII. with skill and effect. In the cast were Anne Dun, Marie Von Tassel, Nina Guilbert, Will Lloyd, and others.

At the Seattle "Joan of Arc" June 21-27, in films, was interesting from a historical point of view, but the attendance was not large.

At the Orpheum Lianc Carrera and vaudeville. At the Pantages Hendricks's Hello Jake and vaudeville.

BENJAMIN F. MESSERVEY.

MONTREAL

"Mary Jane's Pa" was the offering by the Orpheum Stock June 29-July 4. The bright lines and the quaint situations of the play were well rendered and a very even performance given. Charles Mackay appeared to advantage as the philosophic Hiram, and Lilian Kemble made an excellent Portia. Little Jean Bamberry brought on especially for the part of Mary Jane, proved a child actress of more than ordinary ability. July 6-11, "Nobody's Widow."

Rose Beal co. appeared at the New Grand in "Beverly of Graustark," while "Monte Cristo" was the bill at the Empire.

Belmont Park presents a particularly good bill of vaudeville and music.

W. A. TREMAYNE.

OTTAWA

The Dominion Stock co. presenting "The Girl in the Taxi" June 29-July 4, scored great hit to very good business.

Britannia Auditorium Stock co. presented "The Captain's Trust" June 29-July 4 to fair business.

The film feature at the Francais June 29-July 1 was "In Search of the Castaways" to capacity, while "Lily of the Valley" was the film feature at the Family to unusual capacity.

J. H. DU BE.

TACOMA

Lyman Howe's movies all week of June 22-27 drew good houses.

The B. P. O. E. here just began work on a new lodge to cost $55,000. It will be up-to-date in equipment for pleasure and comfort. The Elks are over 1,000 strong in Tacoma. There are now twenty-six picture houses in this city. Those that have vaudeville stunts—even amateurs—are required to pay extra city license.

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DETROIT

The Bonstelle Stock co. opened at the Garrick Theater July 6 in "The Morals of Marcus." Unusual interest is manifested in Miss Bonstelle's annual visit to Detroit.

The Annette Kellermann film was held over for an extra week at the Detroit Opera House.

Ray Cox headed the week's bill at the Temple Theater, and the balance of the programme included Hallinan and Ryan, Partello and Franklin, Stan Stanley Trio, Bryan and Sumner, the Kramers, Chester Kingston, and Elizabeth Otis.

The Holden Players offered "The House of Bondage" at the Lyceum Theater, June 29-July 4, and announce "Three Weeks" as the next offering.

Jack Ellis and associate players in "The Power of Office" were featured at Miles Theater June 29-July 5.

Burlesque was represented in Detroit June 29-July 4 by the King of Kokomo at the Gayety, and Beauty Spots at the Cadillac.

ELTY A. MARSHALL.

MAY DE SOUSA OUT OF BANKRUPTCY

May de Sousa Haines was granted a discharge from bankruptcy on June 29 from Judge Hand. Her liabilities were $11,698, a large part of which were contracted in London and Glasgow. Her assets were $400.

Miss de Sousa's last appearance on the New York stage was at the Casino Theater last Fall as prima donna with De Wolf Hopper in "Lieber Augustin."

Mrs. Haines, who is a daughter of a Chicago police officer, filed an action in 1912 against her husband, E. A. Haines, of Rochester, whom she had married two years before.

JEANETTE DUPREE'S COMPANY

Jeanette Dupree is a very busy woman these days at her office, Gaiety Theater Building. She has given William Adler a $5,000 order for costumes and one for three sets of scenery to C. W. Valentine. Also orders for tights and shoes to two well-known firms. The members so far engaged for her company are Swan and Bertrah, Doyle and White, the Six McNeil, Lillian Thorndyke, soprano [illegible] and Gertrude Dupree. Her [illegible] Plaire Roy Burke, Mickey Marvo [illegible] Martin; Mr. Van Valk[illegible] Mr. James Murphy [illegible] Toomey, manager [illegible] ATLETS FOR will be part of the [illegible] season Plan

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this report must close on Tuesday. To insure publication in the following issue date must be mailed to reach us on or before that date.

DRAMATIC

CLARKE, Harry Corson, and Margaret Dale Owen: London, England, May 4-July 18.
COTTON Players: Chan, 6-11.
DAVIS Players: Chan, 6-11.
DAVIS Players: Pittsburgh.
DENHAM: Denver.
DOMINION: Ottawa, Ont., Can.
DORNER Players: Niagara Falls, N. Y.
EMPIRE Players: (Edward Elsner): Westbrook, Me.
EMPIRE (Julius Cahn): Savannah, Ga.
EMPIRE: Syracuse, N. Y.
EMPIRE: San Diego.
GAGNON-Pollock: New Orleans.
GAIETY: Indianapolis.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Gruis): Cincinnati.
GILMORE, Paul: Knoxville, Tenn., 6-11.
GLASER, Vaughan, and Fay Courtenay: Columbus.
GLEASON Players: Denver.
GRIFFITH: Marion, O.
GRISMER-Post (Law Farber): Chicago.
HALLACK Players: Woonsocket, S. D.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Joel Friendkin): Rockford, Ill.
HARWELL, Percy: Toronto.
HOLDEN: Detroit.
HORNE: Chester, O.
HUDSON Players: Mill, N. J., 6-11.
HUNTINGTON, Wright: St. Louis.
HUNTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Isaacs): Jacksonville, Fla.
JANES, William, Players: Providence, R. I.
JEFFERSON (Julius Kahn): Detroit.
JUNEAU (D. W. Crombarger): Milwaukee.
KEITH: Toledo, O.
KEITH (J. Lowell): Atlanta, Ga.
LAKE Club Casino: Dallas, Tex.
LANDERS: Springfield, Mo.
LA VERNE, Lucille: Atlanta, Ga.
LAWRENCE, Del S.: Vancouver, B. C.
LEAVENS: Schenectady, N. Y.
LONG, Billy (J. P. Gorins): Nashville, Tenn.
LYON: Mobile, Ala.
LYTTLE-Vaughn: Troy, N. Y.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (Fred K. Linham): Dallas, Tex.
MALLEY-Denison: Newport, R. I.
MANHATTAN Players (John A. Ramsay): Rochester, N. Y.
MERRY-Harder: New Brunswick, N. J.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORISON, Lindsay: Laconia, N. H.
MORLEY, Ernestine: Waterbury, Conn.
MORRILL, Elizabeth: Wichita, Kan.
NEWBURGH: Newburgh, N. Y.
NORTH, Frank: Oak Park, Ill.
OLIVER, Otis: Bellville, Ill.
ORPHEUM (B. F. Keith): Boston.
ORPHEUM: Wilmington, Del.
ORPHEUM (J. Herman Thomas): Clay.
ORPHEUM Players: Montreal.
PARK: St. Louis.
PEARL (A. A. Webster): Williamsport, Pa.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downer): South Framingham, Mass.
POLI: Hartford, Conn.
POLI: Worcester, Mass.
POLI (Kendall and Wenton): New Haven, Conn.
POLI (Wedgwood Nowell): Scranton.
POLI: Washington, D. C.
PRESCOTT: Texarkana.
REDMOND: Sacramento.
RILEY, Charles B.: Jersey City, N. J.
ROYSTER and Dudley: Portland, Me.
SHEA: Buffalo, N. Y.
SHEA: Erie, Pa.
SAYLAN, Francis (David Hellman): Superior, Wis.
SEWARD, Mary: Cleveland.
SHANNON, Harry: Waupaca, Wis.
SHUBERT (G. A. Newton): Milwaukee, Wis.
SMILEY, Emily: Wildwood, N. J.
STAMFORD Players (Maurice Hartley): Philadelphia.
STANLEY: St. Louis.
SUBURBAN: St. Louis.
SUMMERS: Hamilton, Ont.
T. P. T. F. Players (Clark Brown): Hamilton, Ont., Can.
TURNER, Clara (W. P. Barry): Fort Chester, N. Y.
VAN DYKE and Eaton (F. Mack): New Haven, Conn.
VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.
WALLACE, Chester: Ashtabula, Ohio.
WORTH, Josephine, Players: Dubuque, Ia.

TRAVELING STOCK

DEMING, Lawrence: El Reno, Okla., 6-11.
GORDINIER Brothers: Bradford, Ill., 6-11.
HARRISON Theater: Waurika, O., June 29-July 11.
HIMMELEIN Associate Players: Tulsa, Okla., June 29-July 11.
L. P. N. N. Jack (Adam W. Friend): Brooklyn, N. Y., Orpheum, Mass., 29-July 11.
RICHARDSON: Clinton, Mo., 6-11.

OPERA AND MUSIC

PASSING Show, of 1914 (Messrs. Shubert): N.Y.C. June 10—indef.
WHIRL of the World (Messrs. Shubert): Chgo. May 31—indef.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. June 1—indef.

CIRCUS

BARNES, Al. G.: Joliet, Ill., 6; Chgo. Heights 7; Michigan City, Ind., 10; St. Joseph, Mich., 11.
HAGENBACK-Wallace: Omaha, Neb., 8; Lincoln 9; Nebraska City 10; Clarinda, Ia., 11.
101 RANCH Wild West: Nowata, Okla., 6; Pottsville 7; Allentown 10; Pottsville 11.
RINGLING Brothers: Oshkosh, Wis., 8; Manitowoc 9; Appleton 10; Green Bay 11; Milwaukee, 12; Portage 13; Wausau, Minn., 15; Rochester 16; Mankato 17; Mason City, Iowa, 18; Minneapolis, Minn., 20, 21; St. Paul 22.

MISCELLANEOUS

LAUDER, Harry: Brisbane, N. S. W., 6-13; Auckland, New Zealand, 20-26; Wellington 27-Aug. 1; Christchurch 3-17.
LOCY, Thomas Simons: Yale, Okla., 6; Watson 10; Weatherford 11; Monroe 12; Jacksonville 13; Sherrille 14; Arlington 17; Velma 18, 19.

VOLUME VIII SEASON 1914-15 H. QUINTUS BROOKS' NOW READY FOR DELIVERY

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MARRIAGES

Formal announcement has been made of the marriage of Sophie Dodson Mitchell, of Lone Branch, N. J., to Bruce L. Worl, in Chicago, on June 4. Miss Mitchell and Mr. Worl were members of "The Queen of the Movies" company last season. Miss Mitchell is a niece of Julian Mitchell and a grand niece of Miss Maude Mitchell.

Marie Parkes, late of the Gilbert and Sullivan Opera company, was married at San Francisco, on June 18 to James Lawrence Endicott, an electrical engineer. Mr. and Mrs. Endicott will make their home in San Francisco.

DEATHS

WILLIAM DENSELOW, a musician, widely known in this country and in Europe, died June 29, at his home, 140 West Fifteenth Street, of paralysis of the heart. He was eighty-seven years old, and was born in Nottingham, England.

GEORGE HEATH, who died at Hyde Athyn, Pa., June 6, of paralysis, was born in London, England, on Aug. 27, 1827, coming to America in 1870 when eleven years of age. His first engagement in the profession was with John McCullough, later rising through successive engagements as a member of the stock company at Niblo's Gardens in New York, until he became stage-manager for Mr. Henry Miller in 1887, with whom he remained until the spring of 1900. He was for five years leading man in Mr. Ingomar Litt's production of "In Old Kentucky," following which came an engagement in Mr. Rosenthal's "The Great Ruby." Mr. Heath's last appearance in public was while he was a member of Mr. Jack Craig's stock company in Boston, Mass., playing in "The College Widow" about Christmas time, 1913. It was during a rehearsal of this play that the stroke which he had been fighting off for some time attacked him and rendered him almost helpless. However, up to within a very short time of his death on June 8 he still hoped for recovery and a return to his profession. He is survived by his widow, nee Maude Carter, who was also a member of the profession, and six children, residing in Bryn Athyn, Pa., where Mr. Heath lived.

MRS. ELIZABETH MILLER, mother of W. Glathe Miller, the well-known theatrical manager, died at the Mount Sinai Hospital in St. Louis, after an illness of two years. Mrs. Miller was fifty-nine years old.

RAYMOND PAYNE, the popular Brighton comedian, died at London, July 7, from cancer. He was born in 1866. He was for many years a member of the Gaiety Theater company. Among the musical comedies in which he played important roles were "The Toreador," "The Circus Girl," "The Runaway Girl," "The Spring Chicken," and "The Girls of Gottenberg."

EDWARD C. MILLS.—On June 24 the death of Edward C. Mills occurred at the residence in Syracuse, N. Y., of an illness extending over a year and a half. Mr. Mills was a well-known actor, producer, and playwright, and for many years was connected with the leading managers of the middle West and South, notably Hopkins, Cleveland, Cincinnati, Detroit, and New Orleans. Twenty odd years ago he left the theatrical field to accept a position with the advertising department of the Hamlin Wizard Oil Company, and remained with them until ill-health compelled his retirement from business activity. In his youth he had served from the beginning to the close of the Civil War. He was a member of the celebrated Lincoln Battery, First Michigan Light Artillery, and his military record was a brilliant one. Mr. Mills and his first wife, Ruth Mills, were the founders of a theatrical family. Their son is the well-known actor, Edward Mills; Ruth Mills, a daughter, is also an actress, although she has retired from the stage. Another daughter, Mrs. Wilmer Walter, left the profession to retire from the stage after her marriage a few years ago. Mr. Mills at intervals made extensive motor tours, and at one time was active in newspaper work. His remains were interred in the family plot at Coldwater, Mich. Mr. Mills was sixty-nine years old at the time of his death. His many friends in the dramatic, newspaper, and business world will learn of his passing with regret.

MRS. CATHERINE WHALEN DOLAN, mother of Tom F. Dolan, manager of the Academy of Music, at Baltimore, died June 23, at a sanitarium in that city. She had been ill for some time. Mrs. Dolan was born in Ireland, and came to this country when three years old. She is survived by one son, Tom F. Dolan, and two daughters, Mrs. Mary Dolan Carter, who was also a member of the profession, and Mrs. Catherine Dolan Athya.

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HERE AND THERE

La Junta, Colo., July 6.—Harry Leslie, formerly with stock companies all over the land, drilling a Wild Western show for the coming year, was committed to the jail at Las Animas, June 5, on the charge of the desertion of his sister to vaudeville June 20-24.

OMAHA, Neb., July 4.—Miss Pearl Stanley, familiarly known as "Dolly Dimples," has been successful in securing a divorce decree from Harry Stanley, of Little Rock, Ark., on the grounds of desertion. Miss Stanley is a member of the Boyle Stock company in this city. Mr. Stanley is also connected with the profession, being a member of the Stanley Trio, a musical act. Miss Stanley has been granted the custody of their child, and will continue to play in this city. Mr. Stanley has announced his intention of appealing the decision.

J. Brownell.

NEW THEATERS

A NEW vaudeville theater, seating 2,000 persons, is to be opened in St. Catherine street, Montreal, shortly. Mr. Wolf, who has had experience in several amusement enterprises in the management of A. Pelletier's Theater, Montreal, has leased the property for twenty years.

The Berg-Sal Company, Inc., have taken the entire floor of the Wm. Fox Studio, 116 West Twenty-fifth street, for the purpose of producing original creations to order, etc. It will be called Just Once, and the premiere for the Fox Blanche's Follies of 1914.

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VAUDEVILLE

The Season of 1913-14 in Review

SOME years ago Channing Pollock remarked that all you needed to bring to a variety house was the price of a ticket.

But vaudeville has marched onward. The artistic achievements of the past season alone have demonstrated that a ready welcome awaits every effort toward the best. The receptions accorded Barrie, Shaw, and Sutro were sincere. They "got over" strongly. The development of the song-and-dance offerings toward daintiness and delicacy was mightily evident. It has been the same in the variety turns of the monologists, the acrobats, the jugglers, and the artists in various lines of entertaining—the people who provide the foundations of the vaudeville bills. The advance can be noted all along the line.

Here it may be said that, on the whole, vaudeville is the cleanest form of entertainment to-day. While the legitimate stage was this season passing through an epidemic of sex plays and motion pictures were reflecting the underworld wave, vaudeville remained unaffected. One out-and-out thriller, "Electrocution," the work of a Western newspaperman, John D. Barry, was condemned and withdrawn after a single public performance. The healthy condition of vaudeville is self-evident.

The Tango Year

The season of 1913-14 will go into theatrical history as the tango year. We recall seeing a bill at one of the theaters last season without a single dancing act on the programme, but somehow we can't recall just what playhouse it was. Otherwise, the tango was with us every moment, disappearing a bit with the coming of the warm June days.

White, N. Y.
MLLE. DAZIE IN "PANTALOON."

Personally, Maurice and Florence Walton seemed the ideal team. Joan Sawyer's sheer joy of the dance charmed and, like Mae Murray, she displayed a distinct sense of the artistic in her prettily done evolutions. The O'Mearas, more of the turkey trot type, danced with delightful gliding ease.

Some of the Season's Stars

The number of famous players lured to the two-a-day made the season a remarkable one. With the road doubly affected by motion pictures and the dance craze, the stars turned to vaudeville. Indeed, so many found their way to the variety stage that Walter J. Kingsley, the master of publicity for the United Booking Offices, seeking a word to succeed the much worn term of headliner, coined *starliner*.

Bertha Kalich, Blanche Bates, William Faversham, David Bispham, Frank Keenan, Arnold Daly, Anna Held, Mary Nash, Douglas Fairbanks, Olga Nethersole, Sam Bernard, Lina Abarbanell, Gertrude Hoffman, Henrietta Crosman, Eddie Foy, Wilton Lackaye, Joe Santley, Blanche Walsh, Louis Mann, Trixie Friganza, Jose Collins, Fritzi Scheff, Cecil Cunningham, Edwin Arden, Edward Abeles, Marie Dressler, Emma Carus, Amelia Bingham, Robert T. Haines, Grace La Rue, and Sallie Fisher were some of the "big names" which glowed from the electric signs of the variety houses.

Death of B. F. Keith

The death of Benjamin Franklin Keith, the guiding genius who conceived and developed modern vaudeville, gave a tragic note to the year. He lived to see variety achieve great things. It has been going ahead with splendid strides for years, but the cross-country tour of Madame Sarah Bernhardt a year ago seemed really to inaugurate a new era. The last year has shown a tremendous advance—notably in the trend toward finer and subtler dramatic effects.

The season found two offerings from the pen of Sir James Barrie—his whimsical fantasy, "Pantaloon," touchingly interpreted by the dancer, Mlle. Dazie, and his little melodrama, "Half an Hour," which reached vaudeville, with Miss Bates in the role created in America by Grace George. The whimsy and humanness of Barrie's tenderly woven romance of the harlequinade will not soon be forgotten.

The Dramatic Events

Histrionically, Madame Bertha Kalich's playing in the epilogue of Jose Echegaray's "Mariana" stands pre-eminent. Madame Kalich's power in portraying suppressed emotions—the agonized tension of mental struggle—vitalized the final moments of the Echegaray tragedy into drama of compelling force.

From the standpoint of dramatic construction, Alfred Sutro's "The Man in Front," effectively played by Minnie Dupree, takes first place. "The Man in Front" was concise, gripping, and strongly told with a surprise hidden near the final curtain.

The efforts of Miss Dupree really deserve the highest commendation, for she, too, presented—for a single week's revival—the most poignant and sympathetic little drama of the year, Alfred Sutro's adaptation of Jules Renard's "Carrots," once used as an Empire Theater curtain raiser. The fragile appeal in the story of the little misunderstood boy reached and touched the audience, but it was impossible for Miss Dupree to secure the playlet at a royalty basis that was not prohibitive for vaudeville.

H. and W. Abdey, London.

Aime Dupont, N. Y.
THREE EMINENT STARS OF THE SEASON: MISS ETHEL LEVEY, MADAME BERTHA KALICH, AND DAVID BISPHAM.

Miss Dupree's plans for the coming season will be awaited with unusual interest for, by her achievements of the past year, she has proven herself an able actress of ideals and ideas.

The Year's Playlets

George Bernard Shaw's barbed wit in his satirical "How He Lied to Her Husband," was brought to vaudeville by Arnold Daly, who achieved the comedy heights of the season. Vaudeville still has no better native comedy than John Stokes's "A Regular Business Man," to which Douglas Fairbanks returned once more after the failure of his other two-a-day vehicle, "All at Sea."

One of the delightful little dramatic bits of the season was Una Clayton's "Just Half Way," buoyantly played by Allan Dinehart and Ann Heritage. Prominent among the other sketches were the bright condensation of Elizabeth Jordan's "The Lady from Oklahoma" and John Willard's highly-colored tale of Chinatown, "The Green Beetle," in which Madge Vose did excellent work. Willard Mack furnished Frank Keenan, one of the best character actors on the American stage, with "Vindication." Claude Gillingwater gave himself "Wives of the Rich," a conventional but effectively constructed sketch. Richard Harding Davis contributed "Blackmail" for Frank Sheridan; Paul Armstrong wrote a thriller, "To Save One Girl," and a frothy bit termed "Woman Proposes;" William J. Hurlbut was the author of "The Man in the Dark," used by Robert T. Haines; while Rupert Hughes's name appeared with several new playlets, prominently "Celluloid Sara," a broad satire on motion picture studio life.

Foremost among the playwrites developed by modern vaudeville is Edgar Allan Woolf, who during the season had 30 sketches and a new automobile in active working order. This year he was up 22 times,

(*Continued on page* 17.)

HOW HARRY HOUDINI PICKED THE LOCK OF SUCCESS

"The Handcuff King's" Career from Wisconsin Farm Boy to World Famous Entertainer

MR. HOUDINI IN HIS BIPLANE.

ALTHOUGH he is always busy entertaining the public, Harry Houdini, "the handcuff king," is literally continually "at liberty." He has escaped from handcuffs and manacles as easily as he has liberated himself from Siberian prison vans, rivetted iron boilers and plate glass boxes. The police of cities in nearly every country on the globe have tested his ability and have been baffled by the rapidity with which he works his way to freedom.

Forty years ago Houdini was born on a farm near Appleton, Wis. He was apprenticed to a locksmith, but shortly after ran away from home to join a small circus. During his mechanical apprenticeship he learned much about locks which later proved of remarkable value. "I discovered that there is a way of opening any lock ever made," he explained to me the other day.

But circus life attracted him first. He conducted a little Punch and Judy show, did a ventriloquial act, and appeared as a clown. He even "doubled in brass" in the street parade. Then he began entertaining the circus audiences by the rapidity with which he could escape from ropes tied about him in every conceivable way. It was but a step to introducing his mastery of handcuffs and shackles.

"I first attracted attention," said Houdini in talking of his career, "with the Welch Brothers Circus on a tour of the Eastern towns. I recall an interesting experience in a small place near Providence, R. I. We were arrested for giving a Sunday performance—a violation of the law in Rhode Island—and, as the manager had gone to New York to spend Sunday, we were all locked up in one big cell. I opened the cell door, and everyone—from the fat lady to the human skeleton—marched back to the exhibition grounds. Luckily, the chief of police took it all good humoredly.

"Another experience I had in the Middle West about fourteen years ago has always seemed to me to be the turning point in my career. I had been having an uphill fight and an offer to join a medicine show at $25 a week had just reached me from a Doctor Hill. I accepted and started with my paraphernalia—which then only required two trunks—to join his show. At one town I had to change trains with but a second or two to spare. Our train was late and I began to realise that I probably wouldn't make connections in time to reach my new manager for the evening performance. I jumped from my train and rushed to the conductor of the other. I begged him to hold his train for a moment or two while my trunks could be transferred, but he was obdurate. The locomotive bell was ringing and I was desperate.

"Then an idea occurred to me. I ran along the tracks and laid down on the rails just ahead of the engine of the outgoing train. The railroad crew ran after me and tried to pull and roll me out of the way. I knew that, meanwhile, my trunks were being transferred—and I held on to the rails. Finally the engineer appeared. 'Say, your damned trunks are on board; how about letting us start?' he demanded."

The engineer must have been impressed with Houdini's determination, just as is any one who talks to him to-day. Houdini's resolute will is apparent in everything he says. "I've just thought of a little stunt I'd like to do during my New York engagement," he remarked. "If I can get the necessary permit, I would like to jump handcuffed from the Woolworth Building tower with a parachute, liberating myself before I reached the street."

Houdini has had some unusual experiences. In St. Paul an escaped criminal, who had broken jail handcuffed, was caught trying to reach him at his hotel. He naturally wanted to have the handcuffs removed by the only man who could do it without a key.

Houdini has toured the world. In Suva, in the Fiji Islands, he challenged a native diver. The islanders dive for coins thrown into the water, bringing them to the surface in their teeth. Houdini contended that they recovered the coins with their hands and then placed them in their mouth. The native diver and Houdini were handcuffed and both leaped overboard after a gold piece. Houdini picked the lock of his shackles, caught the coin and put it between his teeth, replaced the handcuffs and came to the surface to the mystification of his rival.

Manacled and chained, Houdini has jumped from bridges in many cities and liberated himself under water. Since 1908 he began adding new and elaborate feats to his offering until now he could provide an entire evening's entertainment. He devises and makes all his own apparatus. He is an able magician and is also the only pupil—living or dead—of the late Ira Erastus Davenport, of the Davenport Brothers, of spirit-rapping fame.

Houdini plans to sail to the Continent in January, crossing to Russia and going by way of the Trans-Siberian Railroad to Japan. While he is an excellent swimmer, he doesn't like sea travel, and is going as far as possible by land. He is now having a huge motor car constructed according to his own ideas for a trip into the interior of Japan and China. The car will be built so that it can be opened to six times its own length, and will seat 500 people. With the van open and a stage arranged in front of the seats, Houdini can give entertainments at will.

Campbell Gray, Ltd., London.
MR. HARRY HOUDINI.

"The handcuff king" was a fellow passenger of ex-President Theodore Roosevelt on the *Imperator* recently. Houdini demonstrated his magical skill to the Colonel and showed his slate trick, in which an answer to any question seems to mysteriously appear on a slate. Mr. Roosevelt asked for a map of his African trip and was surprised a moment later to find a complete chart of his river explorations on the slate.

"By George, that's great," exclaimed the ex-President. "It's bully! You're astonishingly clever!"

THE SEASON IN REVIEW.

(*Continued from page 10.*)

made twenty-one hits and struck out once. When he fanned, Miss Crosman was caught off first with the playlet, "Dolly Madison." Mr. Woolf, however, cleaned up the bases with a home run in "Mon Desir," a little operetta written for Amelia Stone and Armand Kalisz. Will Cressy added another winning playlet to his long string with "The Man Who Remembered," a sketch of brisk and amusing cross-fire repartee in which he himself contributed one of his New England characterisations.

The Return of Ethel Levey

Unquestionably the most notable event of the whole season was the return of Ethel Levey, an American who has been abroad so long that her development astonished us. She demonstrated her genius in song characterisation and proved herself the greatest artiste to appear in the English-speaking variety world during the year. No one equals her in originality, in resource or in training, and she can invest a song with tremendous dramatic qualities. She made "Good Bye, Summer," an unforgettable number and, with her lightning gracefulness of dancing and vivid pantomime, "My Sahara Belle" became bizarre and fascinating.

David Bispham in the Varieties

David Bispham's entry into vaudeville was one of the eminent events of the year. Distinguished by a splendid baritone, a mellowed art and an old school courtliness, his acquisition for the two-a-day marked one of the distinct forward steps of vaudeville. His rendition of "Danny Deever," the gripping Kipling word picture of a military execution, thrilled with Mr. Bispham's fine dramatic fire.

Hans Kronold, the 'cellist, stood at the forefront of the season's musical artists. The splendid tonal quality of his playing delighted music lovers. A vocal offering, "Dunbar's Salon Singers," brought to light a young baritone of unusual promise, Herbert Bailey.

The Lloyds Invade America

The interchange of variety favorites is growing more popular every year. Marie and Alice Lloyd amused with their broad and lively cockney humor. Marie's sest of inuendo and Alice's versatility are worthy of note among the brilliant moments of the theatrical year.

Neil Kenyon, the Scotch comedian of ingratiating personality, won a warm reception. Rosanara, a young and interesting English girl, brought over the picturesque dances of India. Laddie Cliff, the English comedian and one of the best eccentric dancers in the varieties, has long been an American favorite.

The season has witnessed a number of tabloid musical comedies, mainly produced by Jesse L. Lasky and R. A. Rolfe. Foremost of these was Mr. Lasky's "The Red Heads," largely entertaining because of James B. Carson's bright playing. The plot of this—and most of the other two-a-day musical offerings—revolved about the parading of a small chorus about the stage in several changes of costume.

Gertrude Hoffman brought a revue which ran for nearly an hour. This seemed to have a little bit of everything but not much of anything in particular, or at least anything noteworthy. Another girl act featured Liane Carrera, Anna Held's promising young daughter.

Advance in Song and Dance Turns

"Class" in vaudeville has come to mean the introduction of a piano and an accompanist upon the stage. The two-act with costume changes for each song has grown in popularity and has shown a marked advance in ideas and artistic results. Wellington Cross and Lois Josephine had a most appealing offering of this type. Mr. and Mrs. Carter de Haven entertained in a smooth and dainty specialty.

Even more ambitious and decidedly charming was the up-to-the-minute song and dance creation of Joe Santley, agreeably assisted by Ruth Randall and Gladys Zell.

Cecilia Loftus and Willa Holt Wakefield

Cecilia Loftus's marvelous imitations—they are reincarnations rather than bits of mimicry—were but briefly vaudeville features. Miss Loftus stands alone in skill of imitation. Her Maud Allan, an exquisite dancing duplicate of the dancegue doing Anitra's dance from "Peer Gynt," was a splendid achievement.

Vaudeville has many clever single entertainers. There is no abler or more compelling artiste than Miss Willa Holt Wakefield, who can make a pianologue song sparkle with adroit humor just as she can make it touch the heart with humanness and sympathetic pathos.

Then there was the splendid voice of Belle Story, easily the foremost singer of the variety stage, as well as the delightful masculine impersonations of Kathleen Clifford and the dialect songs of Elizabeth Murray. Ray Cox's character songs, too, are worthy of unusual note.

The Popular "Singles"

Upon her brief return to America, Grace La Rue showed a material advance, the result of recently acquired English and Continental experience. Sophye Barnard, too, seems to be one of the best vocalists in the varieties.

The season offered no opportunity to see Bessie Wynn, whose vaudeville appearances were among the refreshing events of the previous year.

An artiste who gives every promise of becoming one of vaudeville's most delightful entertainers is Florence May Smith, who is developing a little vocal act along dainty and original lines.

Vaudeville has produced a distinct type of rag singing comedienne. Fannie Brice heads this style of entertainer. Without exaggeration, it can safely be said that she is the funniest woman in vaudeville. Belle Baker, Sophie Tucker, and, in a lesser way, Nellie V. Nichols, come under this classification.

The "big four" masculine singles of the year were Clifton Crawford, Jack Gardner, Jack Norworth, and Bernard Granville.

Walter J. Kelly and Frank Fogarty head the story tellers.

The Season's Unforgettable Moments

Our vivid memories of the year in brief would include Ethel Levey's atmospheric idyl of the desert, "My Sahara Belle"; Bertha Kalich's tempestuous and passionately emotional Mariana; the whimsical fantasy of "Pantaloon"; the martial fire of David Bispham's "Danny Deever"; the heart appeal of "Ten Dirty Little Fingers," as given by Willa Holt Wakefield; the fragile and wistful pathos of "Carrots"; the breath of London caught in Marie Lloyd's "The Wink of a Naughty Eye," and the imitation of Maud Allan by Cecilia Loftus.

An interesting vaudeville year has ended, but the dawn of a season of even greater possibilities is just breaking.

FREDERICK JAMES SMITH.

BALL AND WEST SPLIT

Ball and West have dissolved partnership.

The team attracted attention in the Eastern houses last season through Foster Ball's portrayal of a Civil War veteran.

REMAIN AT PALACE ALL SUMMER

Joan Sawyer and Adelaide and J. J. Hughes will remain at the Palace indefinitely for a Summer run.

Miss Sawyer will continue dancing with Nigel Barrie and Bennie Dixon.

TO GIVE RECITAL

Willa Holt Wakefield Will Start Fund for Benefit of Mothers and Babies

Miss Willa Holt Wakefield will give a recital at Carnegie Hall during the week of July 30, the proceeds forming the nucleus for a babies' and mothers' fund.

Kiddies are Miss Wakefield's hobby. At her seaside home at Red Bank, N. J., at her home in Atlanta, Ga., and at her orange ranch in the Sacramento Valley, she entertains scores of needy waifs every year.

Miss Wakefield believes in helping poor mothers take care of their children. "Institution-raised babies are like plants raised in the dark," she says. "I hope New York will co-operate with me successfully in my wish to found a fund which shall be instantly available to every mother in distress."

DISPUTE OVER SONGS

Sophie Tucker Leaves Atlantic City Bill Before Opening Performance

Sophie Tucker left the bill of the Garden Pier Theater, Atlantic City, last week, before the opening performance.

On Monday, Miss Tucker, on appearing for rehearsal, claims to have found another artist going over some of her songs. Miss Tucker alleges that she had previously called up the house manager and asked that he reserve her songs for her use. She says she received his promise.

As a result of the dispute, Miss Tucker walked out.

COMING HEADLINERS

Week of July 18—*Palace*, Eddie Foy and family, Joan Sawyer, Adelaide and Hughes, Diamond and Brennan, Cahill Sale, De Haven and Mice, Martin and Fabrini; *Victoria*, Harry Houdini, French and His, Billy McDermott, "The Girl from Milwaukee," Joe Jackson; *New Brighton*, Laura Guerite, Chief Caupolican, "To Have One Girl"; *Brighton Beach Music Hall*, Wm. Gomo Hughes and company, Claire Rochester, Roey and Lee; *Henderson's*, Frank Keenan and company.

Week of July 25—*Victoria*, Harry Houdini, French and His, Alda Overton Walker and orchestra; *Brighton Beach Music Hall*, Joe Jackson, Morton and Glass; *New Brighton*, Henry B. Dixey and Marie Nordstrom, "Colonial Days," Cartmell and Harris; *Henderson's*, Jefferson de Angelis, Nellie V. Nichols.

THROUGH THE WEEK'S BILLS

A HUGE mass of glistening white bubbles—steadily undulating and growing in amount—forms an odd background for "The Dance of the Temptress," as interpreted at the Victoria by Alice Ets and Bert French.

The opening curtain finds Miss Ets, attired in grass and white Kellermanns, as the siren o' the suds—asleep on the rocks in front of the bank of foam, which apparently represents volcanic lava.

Then Mr. French gambols on—in green and clutching his trusty bow and arrows—with near-Mordkin leaps. He is merry with the spirit of the dance when—ah!—he sees the sleeping siren. She awakens, he is fascinated, and she tries to draw him into the foam, which, according to the programme, is poisonous or deadly or something like that. He shrinks from the bubbling lava, she lured him and there is a dance—supposed to be passionate. Anyway, the potted palms, which give a tropical atmosphere to the foam, are upset before the hunter falls into the vampire's wiles. Then she leaps into the suds, dragging her victim after her, and the foam closes over them.

Miss Ets was really a good deal more lureful in her recent dance of the roulette wheel. The present offering, of course, depends upon the novelty of the foam effect. It could be used to far greater advantage with more elaborate scenic and lighting effects. We don't know just how the suds are produced, but the odor of soap is very invigorating.

In fact, "The Dance of the Temptress" is a sort of laundryman's nightmare.

Lalla Selbini—this time billed as "the girl with the most beautiful eyelashes"—was back in her cycling act, a bit remodeled for the best. This time Miss Selbini wore brief white Kellermanns with knees au naturel.

When she completed her cycling turn, Mr. Loney Haskell appeared to remark that "as there are a great many skeptics who doubt our claim, we are going to pass the eyelashes around." Then Mr. Haskell, Miss Selbini and a flashlight made the rounds of the main aisles to the satisfaction of the masculine eyelash specialists in the aisle seats.

Outside of a doubting person in the gallery, who cried, "Come up stairs!" an enjoyable time was had by all.

Carmelita Ferrer—black haired, black eyed and slender—made her American debut at the Victoria. Miss Ferrer appeared in a white Eton suit to do a little castanet dance. For her second number—a temperamental clog—she added a soft cloth hat. Here Miss Ferrer injected considerable dramatic facial by-play and folded her hat into odd shapes about her face for theatric effect. For the final dancing number, she added a poppy red blouse.

Miss Ferrer does not sing and her dancing is entirely of the stamp-your-feet Castilian type plus a Latin touch of the temperamentally dramatic. She has something of a personality and was well received. Just now her offering needs something to give it a little variety—say a change to feminine costume for at least one number.

Joe Jackson's pantomimic work in his turn as a bashful hobo who tries to steal and ride a dilapidated bicycle is really funny. Of course, it is comedy of the rougher sort and sometimes a bit coarse, but the laugh is there. Jackson's facial play is a comic motion picture in itself.

Stepp, Goodrich and King brought their rathskeller turn to the New Brighton Theater and ragged songs over the footlights to the applause of seaside theatergoers. The best thing of their offering is "The Twentieth Century Rag."

Joan Sawyer's revised offering at the Palace has gained and lost. She has sacrificed her charmingly costumed revival of the Varsovienne for a tangoized version done in modern attire. Believing that audiences are tiring of the straight modern dances, this seems to us a mistake.

Miss Sawyer has gained by securing an excellent dancing partner in Nigel Barrie—of manly and distinctive appearance. Mr. Barrie has had a varied career this year, starting in the role of the lover in "Half an Hour" with Grace George, later playing a part in "The Laughing Husband" and finally appearing in "The Queen of the Movies." Miss Sawyer and Mr. Barrie did the aeroplane waltz very prettily. Miss Sawyer is still dancing the Paul and Virginia-like number, "In the Shadows," with Benne Dixon.

William J. Montgomery and Florence Moore returned in their comedy turn. The two really need new material. The reference to "poison needles" just about reveals the age of the act. And there's that eternal joke about the automobile with forty horsepower—"thirty-nine of them laid down and died."

The funniest thing Miss Moore did was her new travesty of various curtain calls, including the near-soldiers who have recently been vocalising about "They're On Their Way to Mexico."

We are going to slightly revise our verdict of Adelaide and J. J. Hughes's new dancing offering. While there is entirely too much dancing of the modern type, Adelaide does it all very cutely. Her toe dancing in the Pierrette number, too, presents some prettily devised stage pictures.

Ruth Roye is gradually putting the soft pedal upon her methods. For her third week at the Palace she did "All Aboard for Dixie," without disturbing our memory of Elisabeth Murray in this darky number; "I'm Going to Make You Love Me," which proved to be the best thing Miss Roye has done in New York; another rube song, "He Had the Time of His Life," and a monkey romance of Congo Land, "Abadabadah."

Willie Weston is one of those superdramatic singers. His is rag-histrionicism raised to the nth power.

For instance, he presents "You Did" as he thinks David Warfield might do it; does "I Can't Believe You Really Love Me, It's Like a Wonderful Dream," from "der heart out," as Sam Bernard would say; and then presents something based on "The Bells." In this case they finally prove to be wedding bells and not the fancied jingling of sleigh bells which echoes in the conscience-stricken Polish murderer's ears. Mr. Weston, however, explains he is doing it a la Henry Irving and sings:

"What's that I hear?
The bells I fear;
They're ringing in my ears,
Something terrible—something terrible!
Those bells! Those bells!"

Mr. Weston's rag singing is entirely too dramatic to be comfortable.

F. J. S.

WARNS AGAINST IMPOSTOR

Edward S. Keller, the booking representative, announces that an impostor is using his name through the West, and warns people against the man.

In Omaha the unknown, using the name of "Edward S. Keller," passed a worthless check for a hotel bill. Mr. Keller asks that anyone using his name be requested to show his credentials as well as his shrine card on Mecca Temple, New York City.

NEW DANCING PARTNER FOR "BALDY"

A. Baldwin Sloane, who has just returned from Europe, will not be seen in dances with Miss Grace Field this season.

Mr. Sloane has a new dancing partner, about whom there is a lot of mystery. Whether or not she is a Parisienne dancer, discovered by the composer during his European tour, has not yet been revealed.

Frank Wilson, the cyclist, has been routed over the Orpheum time by Stoker and Bierbauer. Wilson will open in San Francisco on Sept. 6.

The cyclist is now visiting in Los Angeles.

ORIGINATE "THE FOX TROT"

Jeannette Warner, late of "High Jinks," and Billy Kent are playing a series of vaudeville engagements previous to joining a musical attraction in October.

The dancers have a new step, "The Fox Trot." "The Caroline Fox Trot," composed by Will Vodrey, and dedicated to the originators, will be issued simultaneously in England and America by Joseph W. Stern & Co.

SEASIDE VARIETY EVENTS

Laura Guerite will make her reappearance on the American stage at the New Brighton Theater next week. At the same house during the week of July 20, Henry E. Dixey and Marie Nordstrom will make their initial appearances in a new sketch by Edgar Allan Woolf.

Jefferson de Angelis will enter vaudeville at Henderson's, Coney Island, during the week of July 20.

VEHICLE FOR GEORGE DAMEREL

James Horan is writing a new vaudeville vehicle for George Damerel. The offering will be called "His Only Chance."

LALLA SELBINI
The Girl with the Beautiful Eyes
THIRD WEEK AT HAMMERSTEIN'S

CARMELITA FERRER
The famous Spanish dancer and Queen of the Castinets
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ELIZABETH M. MURRAY
IN VAUDEVILLE
Direction
Alf. T. Wilton
NEXT SEASON
Personal Direction
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will remain in Vaudeville
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BELLE BAKER AND RUTH ROYE IN RAGTIME BATTLE

Big Hits Will Be Held for Runs at Palace Theater in Future

BY WALTER J. KINGSLEY.

The big news in vaudeville is that B. F. Keith's Palace Theater is packing them in at every performance.

B. F. Albee has made the Palace the greatest Summer theater in the world. Not satisfied with breaking records all through the regular season, he has set about establishing new records for hot weather. What Harriman was to railways B. F. Albee is to vaudeville.

The ragtime battle between Belle Baker and Ruth Roye is raging this week at the Palace. It is very exciting, and the uproar made by the respective camps is deafening. I dare not say which is the winner up to date, for both young ladies are militant. However, both are great.

Eddie Darling is searching Europe with a fine tooth comb, but thus far has found few acts worth signing for this country. He is now on the Continent.

Ralph Hers will be headlined at the Palace next week. His futurist clothes are causing no end of talk.

Adelaide and Hughes have an offer for eight weeks at the London Palace at their own salary. Their sensational hit at the Palace has carried across the Atlantic.

News is scarce in vaudeville. The rank and file are taking it easy at their country homes or rambling through Europe.

Joan Sawyer will conduct both the Persian Garden and the Palais de Danse next Winter.

Big hits are to be retained at the Palace for runs hereafter. Heretofore many acts have only become town talk toward the end of the week, and have had to fit just when the public realized how good they were. Now if an act puts it over good and strong, it will be held over until every one has seen it. The success of Joan Sawyer, Adelaide and Hughes, and Ruth Roye has proven the sound business sense of this policy.

Sir George Alexander has definitely decided not to come to America in vaudeville this year.

IN THE VAUDEVILLE SPOTLIGHT

KATHLEEN CLIFFORD is already a London favorite. "Kathleen Clifford, a new vaudeville artist from America, made her first appearance in England at the Victoria Palace on Monday evening," says the London *Stage*. "Billed as America's 'smartest chap in town,' Miss Clifford certainly goes far to justify her claim to that title. She is possessed of a taking personality, and whether appearing in male or female character 'gets well over the footlights' with her work. On Monday Miss Clifford sang five songs, or, to be correct, a verse from each song, the pick of which were 'I Should Have Been Born a Boy,' and 'I Do Like the Ladies.' In all her numbers she introduces excellent dancing, and must rank high in this department alone, while there is an indefinable charm about her that is very appealing. In short, this clever artist is a welcome visitor to England, and her versatility is afforded plenty of opportunity in her act."

JULIETTE DIKA recently made her London debut at the Coliseum. "It is a rather unusual experience—and, let it be said, a most enjoyable one—to listen to a French accent that has lost its way among the nasal intonations of Broadway, although it must be confessed that Mlle. Dika's vocal and artistic attractions were rather unprofitably spent upon the first two songs she gave on Monday afternoon," says the London *Stage*. "Her third item, however, in which she sings of a rustic maiden who sells 'Beautiful eggs,' and whose physical attractions are indicated by knocking the two words into one, is a piquant and not 'too too French' composition which gains much laughter and applause, and, with other pieces of a like quality, the clever comedienne's English popularity should soon equal, if not excel, that which she already so deservedly enjoys in America."

RALPH HERS, this week at the Palace, declares himself in favor of Futurist's man's dress, with one—substantial—button. Here are his very words, kindly repeated to us by Walter J. Kingsley:

"A comfortable unsymmetrical suit, made in one piece, with one button, so that it will be easy to put on and easy to throw off, is to be the Futurist man's dress. We want to abolish the heavy black dress suit that has the appearance of mourning, and with it must go all neutral, pale, and 'pretty-pretty' colors. Color we want, certainly. Man's dress should be, in fact, twinkling with colors; but they must be brilliant and vivid colors. The dress itself may be gray, so long as there are vivid colors with it. There must be no symmetry; no so-called good taste and harmony of tone; and no stripes and straight lines. Man's dress must be useful to him to move about in; not something that irritates his nerves and enchains his muscles. The designs must suggest energy, impetuousness and movement. Cones, triangles, spirals and circles may be employed. Hygiene must be studied as well as simplicity and comfort, and no dress should be too durable, for it should be our aim both to encourage industry and to give animation and pleasure to our bodies by renewing our clothes constantly. The hat should be soft—black, white or gray—or perhaps a straw, with patches or decorations—'modifiants'—of bright colored material in place of the ribbon. The shirt should be of white silk or batiste with soft turned down collar, pointed on one side and round on the other. The pointed and round contrasts are also to be observed in the coat and trousers to avoid symmetry. Boots may be white or black, with white spats, but they must have only one button."

THE LORRAINE AND HARVIS BURKE, who recently scored in England, have been interviewed by the London *Era*. Miss Burke told the "pressman" that she is a Kentucky girl, made her debut at Hammerstein's, and later appeared in "The Kiss Waltz." Mr. Lorraine claims dancing as a birthright, his mother having been a well-known dancer. He first appeared in "The American Idea."

"MARIE LLOYD is telling the interviewers—and all pressmen seem to have been to see her—that after her London season she is going to Australia, and then to the United States and Canada with her own company," says the London *Performer*. "'Good old English variety is a novelty for them,' says Marie. "'The Canadians certainly like it better than the American stuff; all I wish is that I could take the English audiences as well.'"

RALPH RIGGS claims to be a descendant of Commodore Perry of "We have met the enemy and they are ours" fame, as well as being a descendant of Daniel Boone. His father is a veteran showman.

DELF LEAVING VAUDEVILLE

Harry Delf, recently in vaudeville, will probably soon return to musical comedy.

Delf will appear in "The People's Pet," with a company of twenty-two. The musical comedy will open in Chicago in the Fall.

STEPP, GOODRICH AND KING

Scored Again

At The New Brighton Theatre

LAST WEEK

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NEWS OF THE 'ALLS

Gossip About the American Artists Who Are Appearing on the Other Side

LONDON, ENGLAND (Special).—June 23 is Actors' Day, and arrangements have been made to make it the most successful of recent years. As usual the affair takes place at the Botanical Gardens.

Kathleen Clifford opens at the Victoria Palace week of June 22.

Nora Bayes is going tremendously at the Empire. The coming week she will sing her big hit, "Mandy."

Cross and Josephine are in "The Merry-Go-Rounders" at the Empire.

Teddy Lorraine and Hattie Burke, in their singing and dancing act, are going big at the Palladium.

Hargreaves Brothers are showing their terpsichorean agility at the Pavilion.

Oswald Stoll's latest experiment at the Coliseum fell with a sickening thud. "Noise Spirals" proved even more noisy than its innocent appearing name would imply. It was inaugurated with great blowing of trumpets (by the press agent), and everybody was expecting something to come off—it did, but not in the way the agent expected. Monday's audiences showed just how much they did appreciate it by beating the Noise producer (Sig. Martinetti) at his own game. Never in the history of any theater (and English audiences know well how to give any piece the "bird" if they don't like it) was such a scene enacted as on Monday at both shows, and the "raspberry"—don't ask me to describe it: it's got to be heard to be appreciated—was much in evidence from orchestra stalls to gallery. Mr. Stoll, as an appeal against further outbursts, had the following flashed on the screen: "Dec Londis please note—'Mr. Stoll is out looking for novelties, and regrets that Sig. Martinetti's orchestra has been such a failure and hopes the audience will give him fair consideration, and regrets that his engagement comes to an end on Saturday.'" The audience obediently applauded Sig. Martinetti at each performance thereafter. HOWARD.

Jack Inglis, formerly of Inglis and Redding, and Al. Hawthorne, of Hawthorne and Burt, have formed a vaudeville team.

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LEO CARRILLO SAILS

Opens on July 20 at Southsea, with Moss Tour to Follow

Leo Carrillo, booked by Miss May Stone for Will Collins through H. B. Marinelli, sailed yesterday on the *Mauretania*.

Mr. Carrillo opens on July 20 at the fashionable King's Theater, Southsea, with the Moss tour to follow.

MISS CLIFFORD WITH EMPIRE REVUE

Kathleen Clifford, who scored recently at the Victoria Palace in London, impressed Alfred Butt so strongly that he added the clever artiste to his Empire Theater forces last week.

AUTHORESS TO ENTER VARIETIES

Virginia Brooks, of West Hammond, Ind., author of "Little Lost Sister," which appeared both in book and play form, will appear at the Jones, Linick and Schaefer vaudeville theaters in Chicago this month under the auspices of the Women's Social Rights League of Illinois. Miss Brooks recently returned from a tour of the Hawaiian Islands and was lionized into vaudeville by Frank G. Doyle.

ORPHEUM FOR SPOKANE AGAIN?

SPOKANE, WASH. (Special).—According to reports in San Francisco, the Orpheum shows will return to Spokane next September. Joseph Muller, manager of the local Orpheum, who returned recently from a month's vacation in the California city, said: "I know nothing officially about the return of the big time shows next year, but it seems to be the general talk in San Francisco that Spokane will get the shows again. I saw John P. Cort there for a short time and learned nothing from him regarding the situation." W. S. McCREA.

M. S. Bentham is interested in a project, backed by the managers of the various hotels at Lucerne, Switzerland, to open a palais de danse at the gambling pavilion called the Kursaal.

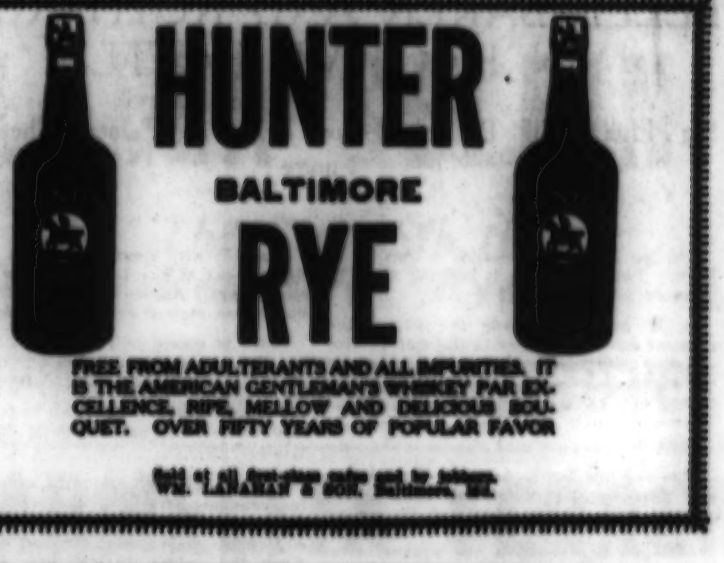
Mr. Bureau, the orchestra director, is sending over sixteen musicians and twelve colored girl dancers.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ACT Beautiful: Keith's Phila., 13-18.
ADELAIDE and Hughes: Palace, N.Y.C.; June 29-indef.
ADLER'S, Mlle., Lions: Maj., Chgo.
AHEARN, Charles, Troupe: Keith's, Phila.; Temple, Detroit, 13-18.
ALVARES, The: Keith's, Boston, 13-18.
AMBLER Brothers: Orph., Oakland.
APOLLO Four: Keith's, Phila.
AMERICAN Dancers, Six: Grand Rapids Park, Grand Rapids, 20-25.
ABOD Brothers: Victoria, N. Y.C.
ARDATH, Fred J., Co.: Grand Rapids Park, Grand Rapids, 13-18.
ARNAUT Brothers: Victoria, N.Y.C.; Manhattan, Chgo.
ARIMA, Mlle., Co.: Maj., Chgo.
"AUSTRALIAN Woodchoppers": Orph., Oakland; Orph., Los Angeles, 13-18.
AVERSON and Weston: New Brighton, Brighton Beach, N. Y., 13-18.
BALABAN: Victoria, N.Y.C., 13-25.
BAILEY, Viola: Forest Park, St. Louis.
BAKER, Belle: Palace, N.Y.C.
BARROWS and Mile: Fountaine Ferry Park, Louisville.
BARTON, Sam: Grand Rapids Park, Grand Rapids, 13-18.
BEAUMONT and Arnold: Keith's, Cleveland.
BEAUTIES, The: Majestic, Chgo.
BEAUTIES, The: Majestic, Chgo., 13-18; Grand Rapids Park, Grand Rapids, 20-25.
"BEAUTY Is Only Skin Deep": Orph., Frisco, 6-18.
BEDINI and Arthur: Victoria, N.Y.C.
BERLIN Madcaps, Six: Victoria, N.Y.C., 13-18.
BERNSTEIN, Eugene: East End Park, Memphis; Maj., Chgo., 13-18.
BERRA, MABEL: New Brighton, Brighton Beach, N. Y.
BINGHAM, Amelia, Co.: New Brighton, Brighton Beach, N. Y.
BISHOP, Marie: Music Hall, Brighton Beach, N. Y.
BISSETT and Evelyn: Victoria, N.Y.C.
BOLAND and Hale: Fountaine Ferry Park, Louisville, 13-18.
BOOTHBY and Everdean: Keith's, Phila.; Keith's, Boston, 13-18.
BORDEN and Shannon: Keith's, Boston.
BOWMAN Brothers: Keith's, Boston, 13-18; Keith's, Boston, 20-25.
BOWERS, Frederick V., Co.: New Brighton, Brighton Beach, N. Y.
BRADLEY, Ted and Uno: Orph., Savannah, 6-8; Orph., Jacksonville, 9-11; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-25.
BREEN, Harry: Victoria, N. Y.C., 13-18.
BRICE, Fanny: Victoria, N.Y.C.; Morrison's, Rockaway, N. Y., 20-25.
BRONSON and Baldwin: Orph., Los Angeles, 6-18.
BROOKS, Allen, Co.: Music Hall, Brighton Beach, N. Y.
BROOK and Bowen: Keith's, Boston.
BURKE, John and Mae: Orph., Frisco, 13-18.
BURNS and Lynn: Henderson's, Coney Island, N. Y., 20-25.
CAHERON and O'Connor: Keith's, Phila.; Henderson's, Coney Island, N. Y., 13-18.
CANTWELL and Walker: Grand Rapids Park, Grand Rapids.
CARLOS Brothers: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 13-18.
CARRERA, Lizzo: Orph., Frisco, 13-18.
CARTMELL and Harris: New Brighton, Brighton Beach, N. Y., 20-25.
CARUS and Randall: Keith's, Phila., 13-18.
CAUFOLICAN, Chief: New Brighton, Brighton Beach, N. Y., 13-18.
CHARLES Four: Schmer Park, Montreal, 13-18.
CHEHERRET'S Chinese Troupe: Forrest Park, St. Louis, 13-18.
CLAIRE Hall Brothers: Temple, Detroit, 20-25.
CLARK and Verdi: Portland, Ore.
CLIFF, Laddie: Orph., Oakland; Orph., Los Angeles, 13-18.
COLONIAL BOYS: New Brighton, Brighton Beach, N. Y., 20-25.
CONLIN, Ray: Orph., Portland, Ore.
COOPER, J. and J.: Temple, Detroit; Grand Rapids Park, Grand Rapids, 13-18.
CORRADINI'S Animals: Orph., Frisco, 13-18.
CREIGHTON Bertha, Co.: Keith's, Boston, 20-25.
CROSS, Wellington and Lois Josephine, Revue: Empire, London, Eng., June 1—indef.
CULLEN, James H.: Orph., Los Angeles.
DARRELL and Conway: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 13-18.
D'ANGELES, Jefferson: Henderson's, Coney Island, N. Y., 20-25.
DE FERRER, Carmelita: Victoria, N.Y.C.
DE GASCOGNE Cadets: Schmer Park, Montreal.
DE HAVEN and Nice: Palace, N.Y.C., 13-18.
DE LEON and Davis: Orph., Los Angeles.
DE SERRIS, Henrietta: Grand Rapids Park, Grand Rapids; Temple, Detroit, 13-18.
DEVEAUX, Hubert: Victoria, N.Y.C.
DIAMOND and Brennan: Palace, N.Y.C., 13-18; Morrison's, Rockaway, N. Y., 20-25.
DICKENSON, D. S.: Forsythe, Atlanta, 13-18.
DICKENSON, Rube: Lyric, Birmingham, 20-25.
DIXEY and Nordstrom: New Brighton, Brighton Beach, N. Y., 20-25.
DUFFY and Lorens: Morrison's, Rockaway, 13-18.
DU-FOR Boys, Three: New Brighton, Brighton Beach.
EIK, Alice, and Bert French: Victoria, N.Y.C., June 29—indef.
ELDRIDGE, Lieut.: Lyric, Birmingham.
EL REY Sisters: Music Hall, Brighton Beach, N. Y.
"ELOPING": Lyric, Birmingham.
FINN and Finn: Forest Park, St. Louis, 13-18.
FISHER, Bud: Keith's, Phila., 20-25.
FLORENCE, Tony, Troupe: New Brighton, Brighton Beach, N. Y.
FORGET-ME-NOTS, Eight: Lyric, Birmingham.
FORD and Hewitt: Lyric, Birmingham, 13-18.
FOY, Eddie, and Family: Palace, N.Y.C., 13-18.
FRANCIS, Dr., and Annie: Morrison's, Rockaway, N. Y., 13-18; Victoria, N.Y.C., 20-25.
FRIGANZA, Trixie: Orph., Portland, Ore.
GARDINERS, Three: Orph., Frisco; Orph., Oakland, 13-18.
GEORGETTE: Temple, Detroit.
"GIRL from Milwaukee": Victoria, N.Y.C., 13-18.
GOLDEN, Gussie: Music Hall, Brighton Beach, N. Y., 13-18; Keith's, Boston, 20-25.
GORDONS, Bobby: Morrison's, Rockaway, N. Y., 13-18.
GRASERS, The: Temple, Detroit.
GRUBER'S Animals: Temple, Detroit.
GUERITE, Laura: New Brighton, Brighton Beach, N. Y., 13-18.
HAINES, Robt. T., Co.: Lyric, Birmingham, 13-18.
HALEIGAN and Sykes: Keith's, Phila., 13-18.
HAMAD, Alem, Arabs: Schmer Park, Montreal, 20-25.
HART, Marie and Billy: Morrison's, Rockaway, N. Y.
HAVILAND and Thornton: Fountaine Ferry Park, Louisville; Temple, Detroit, 13-18.
HAYES, Edmund, Co.: Maj., Chgo.
HAZEL, Catherine, and Saul Jolson: New Brighton, Brighton Beach, N. Y.
HAZZARD, Jack: Keith's, Phila.; Shea's, Buffalo, 13-18.
HENRY, Flying: Maj., Chgo., 13-18; Temple, Detroit, 20-25.
HERZ, Ralph: Palace, N.Y.C.
HILL and Whitaker: Orph., Los Angeles, 6-18.
HINES and Fox: Palace, N.Y.C.
HOEY and Lee: Music Hall, Brighton Beach, N. Y., 13-18.
HOLLIS, Alf.: Keith's, Phila., 20-25.
HONEY Girls: New Brighton, Brighton Beach, N. Y., 13-18.
HORTON and La Tosca: Victoria, N.Y.C., 13-18.
HOUDINI, Harry: Victoria, N.Y.C., 6-indef.
HUGHES, Mrs. Gene, Co.: Music Hall, Brighton Beach, N. Y., 13-18.
IMHOFF, Conn and Corinne: East End Park, Memphis; Grand Rapids Park, Grand Rapids, 13-18.
INDIANS, Five: New Brighton, Brighton Beach, N. Y., 13-18.
ISHAKAWA, Japs: Temple, Detroit, 13-18.
JACKSON, Joe: Victoria, N. Y.C., June 29-July 18; Music Hall, Brighton Beach, N. Y., 20-25.
JARVIS and Harrison: Lyric, Birmingham.
JONES, Walter, Co.: Palace, N.Y.C.
JUNDTS, Leo: Keith's, Phila.
JULIET: Morrison's, Rockaway, N. Y., 20-25.
KAJIJAMA: Orph., Los Angeles, 6-18.
KEENAN, Frank, Co.: Henderson's, Coney Island, N. Y., 13-18.
KENNEDY and Kramer: Temple, Detroit, 13-18.
KIMBERLY and Mohr: Keith's, Phila., 13-18.
KINGSTON, Chester: Maj., Chgo.
KIRK and Fogarty: Keith's, Boston, 13-18.
KLUTING'S Animals: Morrison's, Rockaway, N. Y.
KORNAN, Fred: Fountaine Ferry Park, Louisville, 13-18.
KRAMER and Morton: Orph., Frisco, 6-18.
KRAMERS, The: Maj., Chgo.
LA CROIX, Paul: Orph., Portland, Ore.
LAI MON KIM: Orph., Oakland, 13-18.
LAWLOR, C. B., and Daughter: New Brighton, Brighton Beach, N. Y., 20-25.
LE CLAIRE and Sampsons: Schmer Park, Montreal.
LEFFEL Trio: Keith's, Boston; Keith's, Phila., 20-25.
LITTELL and Jeanette: Keith's, Phila.; Music Hall, Brighton Beach, N. Y., 20-25.
LEONARD, James, Co.: East End Park, Memphis, 13-18.
LESTER, Harry E.: Maj., Chgo., 13-18.
LEWIS, Henry: Orph., Frisco; Orph., Oakland, 13-18.
LEWIS, Walter, Co.: Shea's, Buffalo; Keith's, Phila., 20-25.
LEWIS and Dody: Morrison's, Rockaway, N. Y., 20-25.
LIBBY and Burton: New Brighton, Brighton Beach, N. Y.
LIND, Homer, Co.: Keith's, Phila., 13-18.
LLOYD, Hugh, and Co.: Schmer Park, Montreal, 20-25.
LOCKETT, A. G., Waldron: Grand Rapids Park, Grand Rapids, 13-18.
LOPEZ and Lorens: Schmer Park, Montreal, 13-18.
LOYAL, Orin, and Pard: Music Hall, Brighton Beach, N. Y.; Victoria, N.Y.C., 13-25.
LUCAS, Jimmy: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 13-18.
LUCIER, Lawton, Co.: Maj., Chgo., 13-18.
LYDELL, Rosers and Lydell: Keith's, Boston.
MARCELLA'S Cockatoos: New Brighton, Brighton Beach, N. Y.
MARCONI Brothers: Henderson's, Coney Island, N. Y., 13-18.
MARIENNA and Felton Brothers: Grand Rapids Park, Grand Rapids.
MARIE, Daisy: Orph., Oakland, 6-18.
MARTIN and Fabrini: Palace, N.Y.C., 13-18.
MARTINETTI and Sylvester: Majestic, N.Y.C.
MARTYNE, Edward; Forsythe, Atlanta; Lyric, Birmingham, 13-18.
MAXINE Brothers and Bobby: New Brighton, Brighton Beach, N. Y., 13-18.
McCORMICK and Irving: Music Hall, Brighton Beach, N. Y., 13-18.
McCULLOUGH, Carl: Keith's, Phila., 13-18.
McDERMOTT, Billy: Morrison's, Rockaway, N. Y., 13-18; Keith's, N.Y.C., 20-25.
McDEVITT, Kelly and Lucy: Music Hall, Brighton Beach.
McFARLANE, Geo.: Maj., Chgo., 13-18.
McMAHON, Diamond and Chemboo: Orph., Los Angeles, 6-18.
McRAE and Clegg: Keith's, Boston, 13-18.
McWATERS and Tyson: Temple, Detroit.
MELODY, Maids and Man: Orph., Portland, Ore.
MEREDITH and Snooser: Keith's, Boston, 20-25.
MILLER, Homer, and Co.: Orph., Oakland.
MILLERS, Marvelous: New Brighton, Brighton Beach, N. Y.
MINSTREL Four: Temple, Detroit.
MONTGOMERY and Moore: Henderson's, Coney Island, N. Y.; Morrison's, Rockaway, N. Y., 20-25.
MONTGOMERY, Marshall: Palace, N.Y.C.
MORET and Dot: Forsythe, Atlanta; Lyric, Birmingham, 13-18.
MORTON and Glass: Music Hall, Brighton Beach, N. Y., 20-25.
MORTON, Edward: Victoria, N.Y.C.
MORTON, James J.: New Brighton, Brighton Beach, N. Y.
MOSHER, Hayes and Mosher: Orph., Savannah, 6-8; Orph., Jacksonville, 9-11.
MULLER and Stanley: Grand Rapids Park, Grand Rapids.
MUSICAL Six Spillers: Schmer Park, Montreal, 20-25.
NELSON and Nelson: Henderson's, Coney Island, N. Y., 13-18.
NEWSBOYS and Girls: Lyric, Birmingham.
NICHOLS, Nellie: Henderson's, Coney Island, N. Y., 20-25.
NONETTE: Victoria, N.Y.C.
NORTON and Nicholson: Maje Hall, Brighton Beach, N. Y., 13-18.
NUGENT, J. C., Co.: Temple, Detroit.
OAKLAND, Will, Co.: Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-25.
OLCOTT, Chester: Grand Rapids Park, Grand Rapids.
O'MEARA, Josie: Temple, Detroit, 20-25.
ORR and De Costa: Orph., Savannah, 6-8; Orph., Jacksonville, 9-11; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-25.
OTERITA, La Belle: East End Park, Memphis, 13-18.
OTTO, Elizabeth: Forrest Park, St. Louis, 13-18.
PALACE Four: Music Hall, Brighton Beach, N. Y., 20-25.
PALLENBERG'S Bears: Orph., Oakland.
PARKETTES, The: New Brighton, Brighton Beach, N. Y.
PAULI and Boyne: East End Park, Memphis, 13-18.
PEREA, The: Temple, Detroit.
PERRY, HOFF and Rose: Keith's, Boston, 20-25.
PRIMROSE Four: Palace, N.Y.C.
RAMY, Claude: Orph., Oakland, 13-18.
RAYNO'S DOGS: Schmer Park, Montreal.
REDFORD and Winchester: Keith's, Boston; Victoria, N.Y.C., 20-25.
"RED Heads": Morrison's, Rockaway, N. Y., 13-18.
RELLOW'S: Orph., Oakland; Orph., Los Angeles, 13-18.
RENFLE, H., and B.: Music Hall, Brighton Beach, N. Y.
RENO, Gus, H., and Co.: Victoria, N.Y.C., 20-25.
REYNOLDS, Carrie: Keith's, Phila., 13-18.
RICH and Galvin: New Brighton, Brighton Beach, N. Y., 13-18.
RICHARDS, Captain: Keith's, Boston, 13-18.
RIGGS and Witchie: Keith's, Boston.
RIVOLI, Caesar: Temple, Detroit, 13-18.
ROCHESTER, Claire: Music Hall, Brighton Beach, N. Y., 13-18.
ROGERS, Will: Forsythe, Atlanta; Lyric, Birmingham, 13-18.
ROLANDO Brothers: Schmer Park, Montreal.
ROMEO, Great: Orph., Los Angeles, 13-18.
ROTH, Ruth: Palace, N.Y.C.; Keith's, Boston, 13-18; Keith's, Phila., 20-25.
ROSS, Eddie: Temple, Detroit, 13-18.
RYAN and Lee: Morrison's, Rockaway, N. Y.; Henderson's, Coney Island, N. Y., 13-18.
SALE, Chick: Music Hall, Brighton Beach, N. Y.; Palace, N.Y.C., 13-18.
SALON Singers: Grand Rapids Park, Grand Rapids, 13-18.
SALVAGGIS, Two: East End Park, Memphis; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-25.
SAWYER, Joan: Palace, N.Y.C., June 29-indef.
SCHICK Brothers: Orph., Frisco, 13-18.
SERRACKS, The: Orph., Portland, Ore.
SERINI, Zelo: Victoria, N.Y.C.-indef.
SHAWS, Aerial: Schmer Park, Montreal, 13-18.
SHAW, Lillian: Maj., Chgo.
SHAYNE, Matthews, Co.: Maj., Chgo.
SKATING Girls, Six: New Brighton, Brighton Beach, N. Y., 20-25.
SMITH, Cook and Brandon: Morrison's, Rockaway, N. Y.; Victoria, N.Y.C., 6-18.
STANLEY, Alison: Fountaine Ferry Park, Louisville; East End Park, Memphis, 13-18.
STELLING and Revelle: Orph., Los Angeles.
STEPP, Goodrich and Rice: Maj., Chgo., 13-18.
STOREY, Belle: Music Hall, Brighton Beach, N. Y.
SUTTON Family: Keith's, Phila.
SUZUKI, Yolanda, Co.: Orph., Los Angeles.
TEMPEST, Florence, Co.: Keith's, Boston, 20-25.
THOMSON, Glen: Music Hall, Brighton Beach, N. Y.
"TO Save One Girl": New Brighton, Brighton Beach, N. Y., 13-18.
TRAMP'S Realm: Schmer Park, Montreal, 13-18.
TURNERS, The: Schmer Park, Montreal, 20-25.
VANDINOFF and Louis: Schmer Park, Montreal.
VINTON, Ed. and Buster: New Brighton, Brighton Beach, N. Y., 20-25.
WAKEFIELD, Willie Holt: Forsythe, Atlanta; Lyric, Birmingham, 13-18.
WALKER, Alex. G., and Orch: Victoria, N.Y.C., 20-25.
WARD, Hall and Ward: Maj., Chgo., 13-18.
WARNER, G., and Co.: Orph., London, Can.
WARREN and Conley: Music Hall, Brighton Beach, N. Y., 13-18.
WERNER, Amoros, Co.: Palace, N.Y.C.
WILLIS, Ben: Henderson's, Coney Island, N. Y., 20-25.
WINFIELD, Alberta, Trouse: Henderson's, Coney Island, N. Y., 20-25.
WILTH and James: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 13-18.
WITHERSPOON, Joe: Maj., Chgo.
WHITEFIELD and Ireland: Orph., Springfield.
WILL and Kemp: Orph., Oakland.
WILLS, Nat: Lyric, Birmingham.
WILSON and Aubrey: Forest Park, St. Louis, 13-18.
WILSON, Doris, Co.: Orph., Frisco; Orph., Oakland, 13-18.
WILTON Brothers: Lyric, Birmingham; Forsythe, Atlanta, 13-18.
WOOD, Britt: Orph., Frisco, 13-18.
WOODMAN, Annette and Guy Livingston: Palace, N.Y.C.
WOODS and Woods Trio: Temple, Detroit.
WRIGHT and Dietrich: Maj., Chgo.
"WRONG from the Start": Orph., Frisco; Orph., Oakland, 13-18.
YULE, Charles, Co.: Orph., Frisco; Orph., Oakland, 13-18.
YVETTE: Orph., Frisco.
ZEDA and Hoot: Keith's, Boston.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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 24, 1908

COMMENT AND SUGGESTION

FILMS AND THE EYESIGHT

So much has been heard from time to time, especially in the columns of the daily newspapers, concerning the evil effects of motion pictures upon the eyesight that perhaps some expert testimony may not be amiss. At the recent annual convention of the New York State Optical Association, held in Albany, Mr. P. A. Dilworth, president of the organization, paid his respects to the films in the following words:

"The eyestrain due to motion pictures is, in my opinion, overstated. I do not think it at all harmful to the optical organ, provided that the eye is more than twenty feet from the screen and the projecting machine is one of the most perfect machines which does not have a too noticeable flicker. It is this flicker present in some machines that is the cause of the strain on the eye, and the fatigue which sometimes follows. Should this strain be noticed it would be a good plan to rest the eyes a few minutes by closing them."

Such are the views of one who should be credited with the knowledge of his subject. It's quite a relief to the consciences of film men after hearing from various calamity howlers that the motion picture has doomed the race to a future clouded with fifty-seven varieties of eye trouble.

CREDIT WHERE DUE

CAMERA men present a convincing argument in stating their case for more publicity in the shape of credit on the screens in many pictures. The men who turn the cranks will tell you of numerous pictures that meant days and nights of worry over double exposures and other photographic tricks, but which brought nary a mention for the camera man when the picture was released. Sauce for the goose is sauce for the gander, and in cases like this, when pictures place their main reliance for success upon photographic work, neither director, author or players can deny to the man responsible the reward of credit.

Some time ago the Los Angeles daily newspapers carried stories that the Pacific Coast camera men were up in arms in the fight for credit. Such childish statements as, "It's the camera men who make you authors and actors," were tossed about the air. We spoke at that time of the photographer's contentions, expressed, as we do now, our belief that there are frequent occasions when credit should be given, but opposed, as we do also now, any methods of appeal that will result in antagonism between the branches of the business. The victory of the authors in securing credit upon screen and publicity matter was not won through bombastic statements and threats. It was a long, hard battle that resulted successfully sheerly through the justice of the cause.

The same weight of right is on the side of the camera men, and with proper judicious methods the same meed of victory will be secured. Perhaps not to-day, or even to-morrow, but at least inevitably.

ADDITIONS TO VITA STUDIO

Another addition is in course of erection to the large Vitagraph Studio in Brooklyn in a four-story building that is being erected at the north side of the present buildings. This building will cover the entire block and is intended for the use of the mechanical departments. The building on the south side of the square will be remodeled for executive offices.

LOST TO FILM HISTORY

Some of the Priceless Negatives Lost in the Lubin Fire

Siegmund Lubin stood at the corner of Market Street, North Philadelphia, and gazed upon the pile of smouldering, blackened ruins that represented all that was left of a boasted storage vault and a half million dollars in films. There was that of despair in his manner and his eyes that betokened a heartache too bitter to be expressed in words. To those who know the man there is no need for the assurance that Siegmund Lubin's sorrow was not merely because of the half million vanished in the flames, or the disorder wrought in a well-oiled system by the catastrophe. These are losses that may be retrieved, accidents that the experience of a lifetime has fitted him to cope with. But Fate, malignantly smiling, has dealt a far more cruel blow.

Let's momentarily change the scene. Imagine a sculptor who has, stored in one studio, all the creations of his career, from the first small lump of clay, rudely shaped by childish fingers, to his latest masterpiece, embodying the study and perseverance of a lifetime. Then the vengeful hand of a vandal sweeps the studio and shapes that seemed to have all but the breath of life are strewn about in battered masses. Countless days of toil will not reproduce them works so that they will tell the same stories of obstacles overcome, of struggles endured and victories won in the search for perfection. Siegmund Lubin stands in that same position as he views the huddled ruins and pictures to himself the pictures, now in ashes, but which had literally formed an object history of the film industry.

There was the original negative of "Uncle Tom's Cabin," made in Mr. Lubin's unassuming Arch Street studio, smaller by far than his own private office in the present large plant. This picture was made in the days when the filming of complete stories was rarely attempted by American manufacturers. It also had another reason for distinction, in that it presented Mr. Lubin himself in the role of Simon Legree. Then there were the pictures of "Little Red Riding Hood," and "Jack and the Beanstalk," stories that pleased the children of yesterday, who, as the adults of to-day, are gloried with a feast of magnificent multiple reel productions.

Probably one of the films which Mr. Lubin prized as highly as any that he lost was that of President McKinley and his Cabinet at Camp Alger during the Spanish-American War. He also possessed a view of his film which showed the funeral of the martyred President. Other negatives destroyed are those showing the Pan-American Exposition, the Ports and Harbors expeditions, the Galveston disaster, the San Francisco earthquake, the Transvaal War, the death of Maceo, General Miles and staff, and several of the naval commanders of the Spanish-American War, and the almost priceless films showing incidents of the war between Russia and Japan.

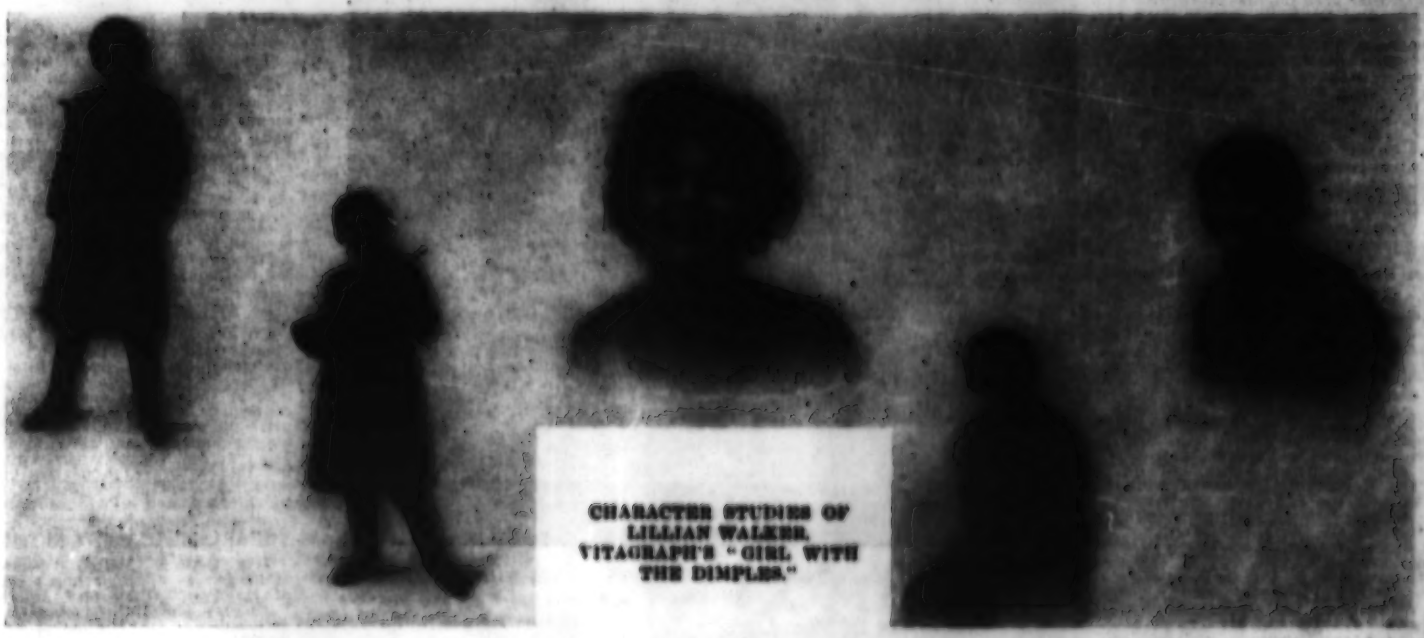
History has also lost pictures showing great industrial and educational movements. Pictures of the Pennsylvania coal strike films, showing wonderful surgical operations by renowned American and foreign medical men, and new inventions by men of prominence in the scientific world were destroyed.

A record of this great collection of films would not be complete without a mention of the pictures which Mr. Lubin possessed of record-making athletic events, and these, too, were all destroyed. Among films of special interest were the films of the Fitzsimmons fight, the Corbett-McGovern fight, and a picture of the crucial game of the baseball season of 1902, when "Rube" Waddell pitched the Athletics to their first world's championship.

These are films that can never be replaced, they were links in the memory of film men, living pages in the history of the motion picture art.

ROSE GARDENS OPEN JULY 15

The Broadway Rose Gardens, which will combine motion pictures, dining and dancing, will open to the public July 15. It had been originally announced that the Gardens would open last week, but it was found that the workmen could not complete the elaborate decorations in time. Charles J. Hite, of the Thanhouser Company, is one of the leading lights of the company controlling the Gardens.



CHARACTER STUDIES OF LILLIAN WALKER, VITAGRAPH'S "GIRL WITH THE DIMPLES."

PLAYERS ON THE COAST

Gossip Gleaned Among the Los Angeles Authors, Players and Directors

LOS ANGELES (*Special*).—Floods of sunlight, cool breezes and glorious greenery everywhere have supplanted rather cool weather. Summer is reluctant to arrive in southern California until Fall, as a general thing, but the three score companies operating here are enjoying ideal atmospheric conditions and long daylight hours now. With sufficient winds stirring to eliminate boiling weather, and a wealth of delightful locations still waiting the initial coming of the camera, the colony is happy.

The Parent-Teacher Association of Los Angeles, which follows the careers of school children with an eye to helpfulness, has taken up a study of the films and their effects upon minors. At the first meeting, where the subject was taken up, reports were made as to the desires of children for film subjects. It was found that the majority called for more cowboy and Indian pictures, races between ships and boats, war scenes, foreign travel films, animals and burglar scenes, with the burglar "always punished." The society, during discussion, declared that the use of motion pictures in the schools was advantageous and helpful.

Reginald Arthur Mackley and his delightful wife were "at home" to members of the Photoplay Authors' League and several other friends a few evenings ago. It was called a limerick affair and the resulting verses caused much amusement. Several verses twitted Bro'er Mackley gently about his star, but many nice things were said of the host and hostess in the jingles. F. E. ("Spec.") Woods was teased into speaking to the joyous gathering regarding the film of 1915. He declared that the programme of singles with a double-reel to help out, was coming back rapidly, and advised everyone present to stick to the smaller pictures in writing for the screen. He saw the evolution of the film story, taking the same course as had the fiction story and the stage play. He did not believe the feature craze was a lasting thing. Miss Mary O'Connor, of the Western Vitagraph, concluded the programme by tracing the history of the limerick right back to good, old Ireland and the trusty Irishmaid. It was cleverly done, but, even at that, it must be remembered that the O'Connors were kings in Ireland, and some of their descendants still are "queens."

Edna Maison is to be featured in her own company with Ray Gallagher playing opposite her. Lloyd Ingraham is directing. The first effort is "The Divorcee," a comedy-drama.

Grace Cunard, the pretty leading lady, has completed the "Lucille Love" series and will take a vacation trip to New York. Director Francis Ford will visit folks in Portland, Me.

Myrtle Stedman is another film actress who hides some of her talents. She sang before The Photoplayers' Club and made a decided impression with her work.

Tom Santschi, the Selig director, has taken his company to Catalina Island for a long stay. He has a number of marine pictures to produce. Bessie Eyton heads the company. She easily is the most proficient swimmer and water performer among the recognized film actresses.

Director Henry Otto, of the Balboa Company, now is a Friar. He recently became a F. A. L. and, previously to that, was a number of other things. Now Henry is about everything.

Elaine Sterne, the free lance writer, who won the Vitagraph-Sue contest and a check for $1,000, is one of the early members of the Photoplay Authors' League. Her associates are congratulating her on her masterly victory.

Director John B. O'Brien, of the Griffith-Mutual Studio, has honors thrust upon him. As a F. A. L. he has suffered the slight of the Imperial O'Connors, with their coronets, at every meeting. He now is feeling better. John's father has purchased the ancestral homestead at Dromore, County Cork, Ireland, handing it to Director O'Brien as a birthday present. The home has been in the family more than 400 years. The O'Connors seem to have mislaid their ancestral castle, however. After which the writer will rest, in the belief that he has evened up matters in this feud.

J. P. McGowan, of the Kalem, has completed an oil-well picture at Fullerton. Scenes reveal a gusher and Helen Holmes in overalls.

Mrs. (Mona Darkfeather) Montgomery is submerged with amateur scores and verses for a song featuring that Kalem actress and the company of Indians. She says some of the contributions in the contest sound to her like dramas, while others are comedies.

Milton H. Fahrney, who went East recently, is producing for the Centaur Company in New Jersey. The clever wife, Alexandra Phillips-Fahrney, is writing features for the same concern.

It is reported that the first picture directed by William D. Taylor, late of the Vitagraph, is a success. It is entitled "The Judge's Wife," and was made under the Balboa brand.

Charles Bennett, the well-known character man of the Western Vitagraph, is directing at the Keystone. He has a wide knowledge of pictures and their construction.

Charles Ray, of the Kay-Bee, is writing a play. The bug seems to be biting the lively fellows of that camp.

The California Motion Picture Corporation, a new San Francisco concern with studios at San Rafael, is responsible for the red glare observed in the Western skies by timid Easterners. The ancient but blazing "Salomy Jane" is spreading devastation along ancient trails for the benefit of the camera. In order to give the picture plenty of atmosphere the company purchased one of the oldest known stage coaches of the West, said to be one which carried Robert Louis Stevenson on his California trips. But the improvised rubbers gave the stage rags such a fright that they ran away until they wouldn't do even for perspective stuff. Joe Downey, an aged and picturesque Californian, was in the seat. He manipulated the ribbons successfully and brought the coach back intact.

The millionaire colony of Pasadena is enjoying something different again. A sunken garden has been completed on the grounds of the Maryland, where tropical flowers, motion pictures and cabaret delight patrons while they dine or sip.

Normand McDonald, formerly with the Eastern Essanay, has been engaged as director for the Thomas Nash Motion Picture Company. Director Hardie Kirkland has been called East by the demand of business affairs.

Mayne Lynton, who came here on the Orpheum Circuit with Blanche Bates and company, is playing leads under direction of W. D. Taylor.

Jane Novak, the Western Vitagraph actress, whose striking resemblance to Alice Joyce has aroused much comment, is being featured in a two-reel drama, "An Innocent Delilah."

W. E. WING.

AN UNUSUAL PHOTOGRAPH—THE ACTUAL WRECKING OF A TRAIN.
The Vitagraph Company Wrecked This Locomotive and Four Coaches for a Forthcoming Feature.

REDWAY IN THE EAST

Eddie Redway, who has been meeting with success in Essanay comedies, is now back on his yacht, "The Argonaut." Mr. Redway has been with the Essanay Company, but, owing to the fact that the Chicago firm is now screening a series of fifty-two George Ade comedies in which types are used exclusively, Mr. Redway reached an agreement with George Spoor, president of the Essanay Company by which he was released from his contract, which had four months to run.

YOUNG IN ACCIDENT

Vitagraph Director's Auto Fatally Injures Boy Playing Recklessly in Street

James Young, the Vitagraph director, while driving his automobile in Brooklyn last week, accidentally struck down an eight-year-old boy, Morris Appleteam, who with several of his companions was playing about the streets. It was at first thought that the boy was only slightly injured, but after being taken to the hospital it was found that his skull was fractured, and he died soon after.

A few of the New York papers in their accounts of the fatality gave the impression that Mr. Young had fled after the accident, seeking to avoid arrest. This was denied by the Vitagraph director, who was substantiated by witnesses when the case came up in the courts for a hearing on Monday. It was brought out that the automobile was proceeding slowly and that the youngster had run in front of it when it was about to turn. Mr. Young immediately jumped out of the car and carried the injured boy to a drug store nearby. He offered to take the lad to the hospital, but was told that the ambulance would soon arrive. Mr. Young then went back to his car, around which a threatening crowd had gathered.

"One of the men, Israel Lube by name," continues Mr. Young's account, "advised me to leave the neighborhood because of the attitude of the excited people. I gave him my card, and also knew that several of the people had my license number, yet I hesitated to leave, but the crowd was so threatening that I decided I had better, inasmuch as there was no protection. I could not leave until the man Lube assured them that he had my card and number and could reach me at any time. I realize now that I should have immediately notified the police, but after seeing the boy, who did not seem to be badly injured, and with the incidental excitement, I failed to advise the authorities."

A DETECTIVE'S INQUISITORIAL METHODS IN "THE MILLION DOLLAR MYSTERY."
A Scene from the Second Episode. From the Left, Lila Chester, Marguerite Snow, and Flo La Badie.

WON'T ENJOIN "CABIRIA"

Harry Raver Victor in Effort of Morris Brodkin to Stop Exhibition of Film

Justice Greenbaum, of the New York Supreme Court, last week denied the application of Morris Brodkin, operating as the Kinby Feature Film Company, for an injunction stopping the exhibition of "Cabiria," the Itala masterpiece now being shown at the Knickerbocker Theatre, New York. The plaintiff in the action had a contract by which he secured the New York rights to all the "regular releases" of the Itala Company and he contended that "Cabiria" should be included among these pictures. In the defence it was claimed that such productions as "Cabiria" were not intended to be included in the list of "regular releases." Justice Greenbaum agreed with this contention in denying the application.

Messrs. Graham and Stevenson were attorneys for the defendants, Harry R. Raver, Carlo Sciamengo, and the Itala Film Company of America. Louis Werner appeared for the plaintiff.

PICTURES ON WARSHIPS

Install Power Machines on Board Two More of Uncle Sam's Fighters

The conquest of the United States Navy by the motion picture was helped along a bit further last week when the Nicholas Power Company installed projection machines on two more of the navy's fighting members. Through the General Film Company, of Washington, D. C., a machine was purchased for the U. S. S. *Delaware*, one of the latest Dreadnoughts. The receiving ship *Hancock* was the other warship to take a Cameragraph No. 6A aboard. The Picture Theater Equipment Company also placed a machine in the Army and Navy Y. M. C. A. of New York City.

Two churches are listed among the installations of Power machines last week, the First Christian Church of Ashland, Kentucky, and the Presbyterian Church of the same city. Two machines were sold to the Variety Film Company of Honolulu, Hawaii Islands.

ESSANAY "SIX-A-WEEK"

Demand Causes Addition of Another Comedy to Company's Schedule of Releases

Beginning Monday, July 13, the Essanay Company will release six subjects a week, an addition of one picture over the present schedule. The new release will be made every Monday, and will be a slapstick comedy featuring a new comedy character, Swedie, a servant. The initial reel of this series, that of the 13th, will be "Swedie, the Sweetie." Wallace Beery is seen as a troublesome Swedish cook.

The Essanay programme has heretofore listed five attractions, making six reels. The schedule has been as follows: a comedy-drama or drama on Tuesday, a comedy on Wednesday, a comedy on Thursday, a two-reel drama on Friday, and a Western drama on Saturday.

ROCCARDI'S OPERATION SUCCESSFUL

Albert Roccardi, of the Vitagraph Players, underwent a serious operation at the Seney Hospital last Wednesday. The operation was for an old injury received twenty-six years ago, when Mr. Roccardi was an acrobatic pantomimist. It was the straining of a supporting ligament in the abdomen which was allowed to heal up as best it could, since there was at that time no operation known of for this particular injury, that caused Mr. Roccardi to give up all forms of acrobatic work. The wound reopened last Tuesday, but the Vitagraph player gamely remained at the studio until he had finished a scene needed for the completion of a picture and was then removed to the hospital.

PICTURE STOCK RARE

The stock of motion-picture companies is becoming of increasing interest to investors, but at present there are very few of the Wall Street brokers that are able to secure any great quantity of picture company shares. Mr. William J. Hoey, of 115 Pine Street, who is dealing in stock of all the producers, stated to THE MIRROR: "We find a strong demand for motion-picture stock, with few desiring to sell, which keeps the market very steady and suitable for conservative investors. The large return secured in the past by those who have put their money in picture stock is responsible for its popularity as an investment."

CHICAGO CENSOR ACTIVITY

CHICAGO (*Special*).—The local board of censors last week refused a permit for the exhibition of the London Film Company's feature, "The House of Temperly." The reasons stated are because the film "shows continuous scenes of crooked gamblers, prize fighters, and duelling." The committee on judiciary of the local City Council has reported favorably the ordinance allowing the censors to issue two kinds of permits, one allowing the pictures to be shown to children, and the other to adults only.

EARL METCALFE'S MOTHER DIES

Mrs. Cora B. Metcalfe, widow of J. J. Metcalfe, a wealthy paper manufacturer of Hamilton, Ohio, died June 21, in the Bethesday Hospital, Cincinnati, Ohio. The deceased was the mother of Earl Metcalfe, leading man with the Lubin Company.

GOSSIP OF THE STUDIOS

THIS WEEK we chatter a whole cluster of illusions and also take from Uncle Sam much valuable coin of the realm in postage. No more shall the fair Vereens write in and ask, timidly but hopefully, "Is Ben Wilson married?" The secret is out and we present to you on this page the only Ben Wilson who is not married, but he is only seven months old, so give him a chance. "Clock," who is also coming into prominence as a director of Edison pictures, is rather proud of Benjamin F., Jr., and we dare say the feeling is reciprocated.

ELAINE SYDNEY, winner of the Vitagraph-*Evening Sun* $1,000 scenario prize, is a New York girl, and though she has only been writing photoplays barely nine months, she has managed to win for herself a wide success in this field. She was educated in New York, and having always in mind an ambition to write, took up special courses at Columbia in English and English literature. She gained her knowledge of photoplay technique by a close study of the plays as presented on the screen. Writing, she believes, is a "stick-to-it-ive" game, in which one must sacrifice much to accomplish anything. "But," she adds, "it is the most wonderful game in the world, just the same."

HECTOR DION, late of the Biograph Company, arrived in England on June 16, and began immediately producing a comedy featuring Florence Turner, for Turner Films, Ltd. Mr. Dion in addition plays a small part. This is a sort of return to the old homestead for Mr. Dion, whose beginning in motion picture work was with the Vitagraph Company, where he both acted opposite Miss Turner and produced pictures in which she was featured.

VICTOR BENOIT, who was recently seen with Pathe Freres, has been engaged to appear in "The Conquerors," now being filmed by the Ramo Company.

THOMAS P. JACKSON, a recent convert from the legitimate stage, has been engaged by the Colonial Motion Picture Company for their seven-reel feature, "The Seats of the Mighty," from Sir Gilbert Parker's story.

GEORGE FITZMAURICE, former head of the Pathe scenario department, is now directing for the Jersey City company. He is at present at work on a $50,000 feature production.

HARVEY H. GATES, of the Universal publicity department and associate editor of the *Universal Weekly*, is author of "When the World Was Silent," a three-reel feature now being produced by Herbert Brenon. William Shay, William Welsh, and Leah Baird are seen in the leading roles.

BURTON KING was one of the welcome visitors to the Screen Club last week on a brief vacation from the Los Angeles film colony. He has just completed a racing photoplay, "Won in the Stretch," for which the majority of the scenes were taken at W. George Durfee's racing stable in California. Two thoroughbreds and two professional jockeys helped in the actual racing scene and a Thomas Flyer was in the action too.

ADELE LANE is working in her first animal picture at the Selig Zoo. Director Morton is producing the film.

WESTERN CULLISON is getting along so well with the officials at Tucson, Ariz., where the Eclair Western Studio is located, that he has entered into an agreement to film the numerous points of interest in and about the picturesque town. Among the pictures will be views of the historic San Xavier Mission, and the reclamation project of the Tucson Farms Company.

WILLIAM CONKLIN, who for the past six months has been playing important roles in All-Star productions, by permission of that company was allowed to go to Philadelphia for the Popular Plays and Players Company, now filming "The Ragged Earl," with Andrew Mack in the leading role. Mr. Conklin informs us that the jolly Andrew is a fine horseback rider, a fact which will probably surprise many of his friends.

FOR ONE of the realistic scenes in "The Toll of Mammon," it was necessary to secure views of convicts at their daily toil. Director Harry Handworth was fortunate enough to get permission for the use of one of New York's largest prisons and some very unusual pictures were taken. Gordon de Maine, leading man for the Excelsior Company, was forced to become a convict for the time being, and later laughingly declared that he had made several friends among the inmates.

NELLIE BELL, who has appeared in recent Frontiers, has left that company to become the bride of Carl Widen, photographer for the Kalem Santa Monica company. Since the first of the year four weddings have been celebrated at the Frontier Santa Paula studio. At present there are but two members of the company remaining in a state of single blessedness.

ROBERT LESLIE, son and heir of Richard Leslie of the Vitagraph players, though only nine months old, has already earned a day's pay. The youngster, who was born May 17, 1914, is now the youngest Vitagraph actor. Van Dyke Brooks required an infant in one of his pictures and Robert's father promised to supply the youngster. So little Robert, with the doctor's permission and accompanied by a nurse, earned his salary, which now reposes in the bank as a nucleus of an account which he cannot touch until his twenty-first birthday.

GRACE CUNARD is in the East visiting "the folks." She plans to be absent from the Los Angeles studio about a month. Francis Ford is also "on a holiday."

FRANK MONTGOMERY has added thirty Indians from the Sherman Institute at Colton, Cal., to his Kalem forces for the Summer.

JOHN B. INCE, of the Lubin Company, in addition to his duties as a producer and leading man, is at the head of a newly formed company intended to control a chain of picture theaters throughout Pennsylvania. Plans for the new theaters are nearing completion and scouts are on the lookout for appropriate locations.

LEAH BAIRD started work last Wednesday on her first Vitagraph picture since her return to the shelter of the eagle's wings. Miss Baird's initiation into motion pictures was with the Vitagraph Company and her greatest successes were made with the Brooklyn organization.

BEN WILSON AND—
Of the Edison Company.

BENJAMIN F., JR.,
At Liberty.

DANIEL FROHMAN
Presents
The Distinguished Film Star
MARY PICKFORD
in
"THE EAGLE'S MATE"
In Five Reels
Released July 14th
FAMOUS PLAYERS FILM COMPANY
213-229 West 26th Street
ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN S. PORTER, Technical Director

KALEM'S
FIVE-A-WEEK

IN WOLF'S CLOTHING
THE FOURTH TWO-PART FEATURE OF THE ALICE JOYCE SERIES
Tom Moore, Helen Lindroth, Robert Walker, Harry Millards and Henry Hallam support Miss Joyce in this absorbing story of a fortune hunter's efforts to marry an heiress.
Released Monday, July 20th

THE BEAST
This is the Alice Joyce Single Reel mystery story, produced before thousands of photoplay patrons and exhibitors at the Motion Picture Exposition held at the Grand Central Palace, New York, recently. A genuine feature.
Released Tuesday, July 21st
Stirring 1 and 2-Sheets

1, 2 and 6-Sheets that interest all over
THE
RIVAL RAILROAD'S PLOT
Featuring Helen Holmes in a Two-Part railroad drama. The wild race to beat the rival railroad's record and the struggle in the swaying locomotive, between the engineer and the Northern's spy will make every heart beat faster.
Released Wednesday, July 22d
Attention-Compelling 1, 2 and 6-Sheets

Scene from DEFYING THE CHIEF

The Dingville Fire Department
A Marbel Nickel-Etch Reel comedy. Chief of Police Schnitzel's efforts to beat his rival in a race for the hand of the mayor's daughter results in a hundred laughs for spectators.
Released Friday, July 24

DEFYING THE CHIEF
The knife duel between Running Elk and Snake Eyes, and the victor's trial for life by his tribe, make this an Indian story that is out of the beaten path.
Released Sat., July 25
Regular 1 and 2-Sheets

KALEM COMPANY
235-239 W. 23d Street
NEW YORK

THOUSANDS AT DAYTON

Ohio City Turned Over to Delegates Attending League Convention—Business Sessions Coming at End of Week

DAYTON (*Special*).—President M. A. Neff, of the Exhibitors' League, Clem Kerr, National Secretary, and Managing Director George Wiley stood to one side of the entrance to Memorial Hall Monday afternoon with mile-wide smiles beaming on their faces. After the formal opening in the morning, with addresses by Mayor Shroyer, of Dayton, and Governor Cox, of Ohio, the exhibitors were getting their first real look at the exposition's offerings.

"Well, what do you think of it?" said Mr. Kerr.

But no answer was needed to these men who have made the Dayton exposition. The hundreds of exhibitors present, over 2,000 are expected to be in attendance before the middle of the week, the wonderful picture offered by the hall itself are sufficient congratulation. So far, without indulging in undue prophecies, the Dayton convention looks like "Success," yes, not only with a capital "S," but all caps.

Wednesday brings the first real business session of the delegates, and, though this does not seem likely if one may take the conversation heard around the hotel lobbies as a guide, possibly the first sign of trouble. At the 10 o'clock meeting on Wednesday morning the election of national officers takes place. All signs point to a most harmonious session, and when it is all over, the name M. A. Neff will still be opposite the word "president" on the league's stationery, with the other officers entirely satisfactory to all parties. Co-operation and amalgamation are in the air, and there is little of the bargaining and rancor that marred the last league convention held in New York. But then, one never can tell what the next day holds.

They're sprung something almost new here, which is a feather in the cap of some member of the arrangement committee. The doors of the convention hall are thrown open at 9.30, but only exhibitors and others directly connected with the industry are allowed in the hall until 1.30. The firms holding booths are loud in praise of the plan, for, while the general public is all right in its place, business is business, and conventions are meant to produce business. Under the present plan, there are three hours every day in which the space holders know that every person in the hall is a possible purchaser.

Feature films and others are being shown galore, there being two booths for exhibition on the main floor and one on the second. The first floor is devoted mainly to manufacturers and others, while the accessory makers are found on the second floor. In addition to the numerous films being shown, there are also any number of picture players here in the flesh.

A partial list of manufacturers who arranged for booths and floor space at the convention is as follows: Mutual Film Corporation, Famous Players Film Company, Eclair Film Company, Inc., All Star Feature Corporation, Warner's Features, Inc., Colonial Motion Picture Corporation, Jesse Lasky Feature Play Company, Nicholas Power Company, G. Melies, Picture Theater Equipment Company, Pathé, Novelty Slide Company, Wyanoak Publishing Company, Cloud Publishing Company, Selig-Polyscope Film Company, National Cash Register Company, Essanay Film Company, World's Film Corporation, Rudolph Wurlitzer Company.

To-morrow there will be a monster parade, with all sorts of prizes offered. There have been social events in abundance, including trips to the National Cash Register factory, and other points of interest about Dayton, but these attractions are arranged for the afternoons and evenings so as not to interfere with business. A grand banquet is scheduled for Friday.

F. J. B. is here, and next week he'll give you a complete story of all the men and women here representing the different companies, with the personal chatter that haste has crowded out of this issue.

COMING KLEINE FILMS

Lyda Borelli to Be Seen in Unique Allegorical Photoplay

Lyda Borelli, who scored a success in George Kleine's feature, "The Naked Truth," now playing at the Candler Theater, New York, will be seen again in America soon with the release of "Satan's Rhapsody." This picture is said to be as unique as its title, being an allegorical subject, centering about a barter made with Satan to restore beauty and youth to an old woman. Special music has been written for the picture by the Italian composer, Pietro Mascagni.

George Kleine's five-part adaptation of Marie Corelli's "Vendetta" will be released through the General Film Company on July 27. The story is one of the most powerful written by this author, and is said to have made an unusually strong picture.

POWER AT DAYTON

General Manager Skerrett in Charge of Company's Large Exhibit

The Nicholas Power Company maintains its record for taking a most prominent place at picture expositions by having one of the largest exhibits at the Dayton show this week. General Manager J. F. Skerrett is in charge of the projection machine company's exhibit, which occupies spaces 1, 2, 3, 4, 5 and 6. He is assisted by Will C. Smith, assistant general manager; L. E. Atwater, sales manager, and traveling representatives Bert Bohannon, Herbert Griffin, and F. W. Swett.

WIN SUPPLEMENTARY PRIZES

The Vitagraph Company last week announced the names of winners of supplementary prizes in the Vitagraph-*Evening Sun* scenario contest. Among the hundreds of writers whose photoplays were considered worthy of additional prizes were many prominent screen authors, including Roy S. McCardell, Anthony P. Kelly, Mathelle Heikes Justice, Mark Edmund Jones, Mark S. Reardon, and William Addison Lathrop, who was also winner of third prize in the contest.

NOVELTY COMPANY AT DAYTON

The Novelty Slide Company has an exhibit at the Dayton Exposition at space 49 on the main floor. A complete line of stock announcement slides, photoplayer slides, advance slides, and advertising slides, in addition to a line of hand-colored scenic transparencies, is on view. The slides are displayed on revolving racks illuminated from within.

A motion-picture theater is to be erected at the northwest corner of Laurel and Sixth Streets, Reading, Pa., by Mrs. Mary Ernst.

FIRST PUBLISHED PHOTOGRAPH OF THE LUBIN FIRE.
Stanley Lowry, Custodian of the Film Vaults, Viewing the Ruins.

HORSLEY'S BIG PLAN

Film Pioneer to Release Daily Comedy Reel Through Twenty-nine New Exchanges

David Horsley's hat is again in the ring. The Bayonne man who ranks among the pioneers of the film industry yesterday announced what probably comes close to being the much-talked of "biggest film event of the year." Mr. Horsley's latest undertaking, for which plans have been maturing for some time back, consists in the establishment of twenty-nine new agencies throughout the world through which he will release a programme of seven one-reel comedies a week. The pictures will be produced in Mr. Horsley's recently completed concrete plant at Bayonne, N. J., one of the most complete studio and factory plants in America. The first of the comedies will be released in the early Fall, when the organization, which is to be worldwide, is completed. Mr. Horsley yesterday outlined his scheme to a MIRROR representative.

"I have been making preparations for this move for several months," he said, "after an exhaustive study of present film market conditions. The feature film has seen its best days and, even if these multiple reel subjects were low enough in price to be within reach of the exhibitor running a five or ten-cent theater, the market is glutted, the trend of the times is away from the long subject.

"The exact opposite prevails in relation to the short picture, and especially the comedy. There have never been enough comedies to supply the demand, and this is largely because few manufacturers have solved the secret of successful comedy production. They never will so long as they go to the present sources for their stories and pay the prevailing prices for single-reel plots. I have gone to that most successful of humorous authorities, the newspaper comic, for my material. I have under contract now sufficient cartoonists and other specialists in humor to meet needs for seven reels a week. As head of my scenario department I have secured one of the most prominent of newspaper and magazine humorists, whose name, when announced, will prove a bombshell. For my directors and players I am picking specialists in screen and stage comedy.

"My selling organization contemplates the establishment of twenty-six offices in the United States and Canada and three in Europe. I will also give more serious attention to the South American market than has ever been given by an American manufacturer.

"Of course, the real feature film will always have its place in the larger theaters, and for a strictly limited class of patrons, and I hope to at times produce features that will come within the meaning of the much-abused term, 'film masterpiece.'"

This announcement comes with unusual weight, since Mr. Horsley has, since the early days of the industry, shown an unusual ability to prophesy the turn of film events.

SEVEN "FAMOUS" STARS

Frohman Organization Working on Plays Featuring Stars of the Legitimate Stage

Seven stars of the legitimate stage are working at one time under the Famous Players' roof in seven features, which is probably the last word in the presentation of stage players on the picture screen. Each of the seven players will be seen in a play that has already proven successful on the stage, and the pictures will probably form an important part of the Paramount Corporation's opening campaign.

The players who have just been added to the Famous Players' roster are May Irwin, Henrietta Crosman, William Farnum, Marguerite Clark, William Courtney, and Pauline Frederick. Mary Pickford, whose star has shone on both screen and stage, completes the list.

EDISON NINE DEFEATS LUBIN

Not satisfied with one victory, the baseball nine representing the Edison Bronx studio took both games of a double header on July 4, at the Columbia Oval grounds, New York. The Lubinites, with Ethel Clayton as chief rooter, arrived in New York Friday night, and early the next morning were conveyed in the Edison carryall to the field. Augustus Phillips, of the Edison Company, was on the mound as umpire, and Gertrude McCoy tossed out the first ball.

Strong work with the stick won for the Edison nine, the scores of the two games being 5—2 and 10—9. Two thousand spectators were present at the afternoon game. Elsie MacLeod, Charles Seay, Harry Eytinge, and Bigelow Cooper headed the Edison contingent. A return game will be played between the same teams in Philadelphia on Labor Day.

COMEDY SCENARIO CONTEST

The Chartered Theaters Corporation, in collaboration with a New York newspaper, is offering $1,750 in prizes for the three best original comedy scenarios received before Aug. 15, 1914. The first prize is $1,000, with two prizes of $500 and $250. The scenarios must be for two or three-reel photoplays, and must be fully worked out. The theme must be American, but the word "comedy" is understood broadly, and excludes only those stories of the slapstick variety. The name of the author must not be on the manuscript, but in a separate, sealed envelope. All scenarios and communications concerning the contest should be addressed to: Comedy Scenario Contest, 501 Putnam Building, 1493 Broadway, New York City.

M. O. PENN,

M. O. Penn, Pathe leading man, is distinguished as an actor of ability, but is also a painter, sculptor, and singer of exceptional talent. He was born in the United States in 1870, and when only ten years old went to France to start his studies in painting. Since that time he has had a most romantic career. As a singer he became prominent in the Parisian life, until he entered the French army to serve for three years in Africa. Returning to Paris, he took up dramatic study at the Conservatory; and it was not long before he had made a place for himself on the French stage. With the advent of motion pictures the house of Pathe secured him to play leading roles. At his own request he was later transferred to the American branch of Pathe, since he wished to return to the land of his birth. At present he is working in "The Taint," a Pall feature release being produced under the direction of Frank Powell.

NEW PRODUCING COMPANY

Santa Barbara Motion Picture Company Starts Work with Good Staff

SANTA BARBARA (*Special*).—The Santa Barbara Motion Picture Company is a new producing organization that will soon start operations here. Things are being whipped into shape at the company's studio, and actual work will commence on July 20, when the first scenes of a four-reel feature will be taken. Lorimer Johnston is general manager of the plant.

Caroline Francis Cooke will be leading woman of the Santa Barbara Company, and opposite her will be seen Jack Nelson, who will be remembered as a former Selig player. Jane Scott is listed as the ingenue, and for the heavies the company introduces Erik, Baron von Ritzau, who comes direct from a prominent European studio. Harry T. de Vere will do the characters. The balance of the company includes Scott Beal, assistant director; R. L. Johnston, Charles Cummings, Joseph von Meter, Victor Fleming, Albert Darling, George Miller, James Millar, Brooke Sawyer, and Natalie Sawyer. The camera is in the capable hands of Roy F. Overbaugh.

RESUME TRUST INQUIRY

Missouri Attorney-General Alleges That Film Programmes Violate Anti-Trust Law

ST. LOUIS (*Special*).—Investigation of the alleged motion picture trust will be resumed in this city within the next two weeks, when hearings will commence before Henry P. Lay, of Warsaw, Mo., who has been appointed special examiner by the Supreme Court to take testimony with a view of ascertaining whether there is any basis for the institution of *quo warranto* proceedings against the Mutual Film Company. There are a number of other motion picture concerns, both producing and distributing, which the State will probably draw into the inquiry.

In his application for the appointment of a special examiner to take testimony, Attorney-General Barker charges the Mutual and other film companies with violating the anti-trust laws of Missouri in the manner in which their business is conducted.

Briefly stated, the Attorney-General charged that the film companies make exclusive contracts which permit favored exhibitors to handle their product, and excludes others from doing so.

Assistant Attorney-General W. T. Rutherford will be in charge of this investigation. He said that a large number of proprietors of moving picture theaters in St. Louis and elsewhere in the State will be summoned to testify before Examiner Lay.

THOS. H. INCE

PRESENTS

THE WRATH OF THE GODS

Or, DESTRUCTION OF SAKURA-JIMA

SIX PARTS

STUPENDOUS AND GORGEOUS PRODUCTION

THE VOLCANO OF SAKURA-JIMA IN ACTION
LAVA FLOWING! ASHES FALLING! HOUSES CRUMBLING!
VILLAGES BURNING! THOUSANDS FLEEING FOR THEIR LIVES!
THE TYPHOON AT SEA! SHIPS DESTROYED BY FIRE AND WATER!
DAZZLING IN ITS MAGNIFICENCE!

Released through Continental and Mutual Exchanges

New York Motion Picture Corp., LONGACRE BUILDING 42d Street and Broadway, New York

WITH THE FILM MEN

Chester Beecroft, whose advertising copy has attracted so much attention of late, has joined the forces of David Horsley. Mr. Beecroft made his debut in motion pictures when the Patents Company was first formed and was responsible for much of the legislation for the betterment of the industry. Later he was manager of the New York office of the *Billboard* when that journal was at the height of its prosperity. Leaving the newspaper field he returned to the Licensed ranks as manager of advertising and publicity for the General Film Company, where he produced some of the best "copy" ever used in picture advertising.

Sol. Lesser will be in New York in a few days, brimful of news of deals already closed and deals to be closed when he arrives. Advance reports are full of optimism for the picture industry generally and for the future of "Sol" particularly. The Vitagraph-Liebler production, "The Christian," is booked solid, opening at the Portola in San Francisco and Clune's in Los Angeles.

Fred Gunning has arrived safely in Ireland with the Sid Olcott Company. It was apparently something of a wonder trip for this young hustler from Chillicothe, O., for his letter breathes enjoyment and surprise in every line, and his admiration for Olcott sticks out all over. "Mr. Olcott has made several trips on this boat and simply owns it. Everyone aboard helping us to get results," and so forth. Keep up the enthusiasm, "Wid," it is one big asset.

Charles (Feature) Abrams left New York Wednesday on a feature sales expedition which will carry him into nearly every State in the Union. He has taken several trunks full of film of varied brands, including "The Black Triangle." Accompanying him as general aide will be Louis Goldstein, the seventeen-year-old salesman. Abrams's itinerary includes Pittsburgh, Cleveland, Toledo, Cincinnati, Detroit, Indianapolis, Chicago, Duluth, St. Paul, Minneapolis, St. Louis, Kansas City, Wichita, Denver, Salt Lake, Los Angeles, San Francisco. On the way back he will stop off in Nevada, Texas and cities in the South. He will be absent between four and five weeks.

In spite of the sterilized water and other aseptic precautions, the "matrimonial bug" has infected the Eclectic Film offices. The victim of the malady is F. E. Karpen, of the advertising department, who was taken one week ago last Wednesday. He was heard to order a two-karat diamond in a number six ring as a remedy. No date has been set for the wedding, but save up your money, boys!

Julius Singer, well known through the Middle West as an exchange man and exhibitor, has moved his household gods to the metropolis and is now engaged in selling film with the International Cinema Clearing House. Julius is one of the "old guard" in the picture business, his experience dating back to the days of the two-hundred-foot reel, and is particularly popular among the trade.

Bill Barry, of Nicholas Power, is on his good behavior! He is entertaining his mother for a month and his old haunts will not know him for thirty days. P. J. B.

NEW YORK CENSORS

License Bureau Head Appoints Board to Keep Watch on Picture Theaters

George H. Bell, Commissioner of the Bureau of Licenses of New York city, has appointed a committee to assist him in maintaining a watchful eye over the films shown in local motion picture theaters. The committee will be assisted by an auxiliary committee of a hundred, and will warn any theaters showing objectionable films. If the warning is ignored the license will be revoked.

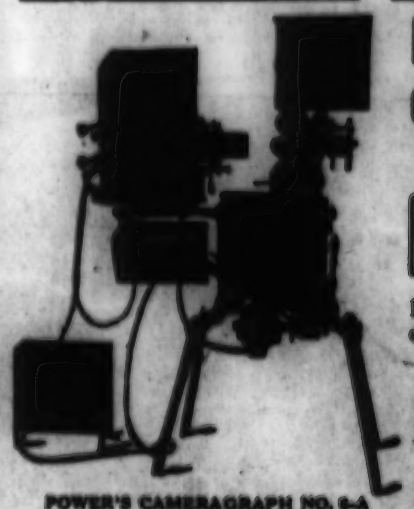
The committee consists of S. S. Eldridge, of the Brooklyn Charities Society; H. H. Hart, of the Russell Sage Foundation; Gustavus Kirby, a builder; Dr. Bernheimer, of the Brooklyn Neighborhood Association; Mrs. Josephine Redding, of the Department of Education; Mrs. Joseph M. Price, and Mrs. H. S. Blake.

INDUSTRIAL'S BIG JOB

The Industrial Moving Picture Company, of Chicago, has tackled a big undertaking in the taking of thousands of feet of film which will comprehensively illustrate the industrial activities, natural resources, beauties, etc., of the State of Michigan. The pictures will be exclusively exhibited by the Industrial Company in the Michigan Building at the Panama-Pacific Exposition at San Francisco. The deal is one of the largest industrial picture undertakings ever put over, and Watterson R. Rothacker, the guiding light of the Industrial Company, is particularly proud of the achievement.

NPC

MERIT WINS



POWER'S CAMERAGRAPH NO. 6-A

Power's Cameragraph No. 6A

Won its position of

LEADERSHIP

Because this machine has demonstrated in thousands of instances that for

Safety and Projection

IT HAS NO EQUAL

This Machine is preferred where Perfect Projection and Safety of Operation are desired

Write for Catalog No. "N"

Nicholas Power Company, NINETY GOLD STREET NEW YORK CITY

FEATURE FILMS OF THE WEEK

"Germania" a Striking Military Drama—Eclectic's "The Phantom Thief," Pleasing Comedy—New Idea in Children's Photoplay—"Meg o' the Mountains"

"GERMANIA"

Five-Reel Drama Based on the Opera by Luigi Illica. Produced by the Savoia Film Company. Released by the Leading Players Film Corporation.

Dian ..... Diana D'Amore
Napoleon Bonaparte ..... Hector Mazzanti
Charles Vorem ..... Henry Fiori
Frederick Lowe ..... Albert Cavalieri
Vorem ..... Joseph Rabesato
Col. Philip Palma ..... Hector Bacconi
Major Hatfield ..... Arthur Garnes
Jessie Hatfield ..... Pauline Gerli

Primarily this is a war spectacle of the time of Napoleon, in which there is no stinting in the supply of battling men, booming guns and exploding bombs. Secondarily it is a quite intricate story of ordinary folk not born to greatness, but to be the tools of greatness. Not Napoleon's tools this time, rather the tools of Germans and Prussians, who strove to check the advance of the Frenchmen and saw their efforts at least partially rewarded when Napoleon was defeated at Leipsic in October, 1813. It is this battle that brings the film to a conclusion after five reels of stirring action, dating from the battle of Austerlitz.

The Savoia company has treated a favorite theme of European producers from a new angle—in regard to the story that is—and considered purely as a war picture based on historical facts, probably nothing finer of the kind has been brought to this country. Is Napoleon's advance on Jena, and more especially in the Battle of Leipsic, that occupies a full reel, great numbers of men are used in scenes which create the illusion of actual battle. These prolonged conflicts are marked by variety in the maneuvering of the troops and a quite ideal selection of locations. The rapid shifting of scenes, alternating long-distance views with close foregrounds, prevents the dulled impression born of sameness. At one time we see cavalrymen slashing away at each other while their horses stand knee deep in a rapid river; at another we see a long galloping line of them silhouetted against the sky. And so on throughout the concluding reel, each scene brings something unlike what has gone before.

The most striking incident, of course, is reserved for the last. When the opposing armies have been shown in about every conceivable position, the director gets a fresh thrill by blowing up a stone bridge (Elster bridge, it is called) and hurling men and horses into the water. They are forced to swim for their lives and stand a good chance of being shot if they reach the bank. By this time Napoleon is pretty well beaten, and the picture closes with his forces in full retreat.

The personal element of the story centers in the activities of a band of German patriots, the ringleaders of which publish a paper that is on the blacklist. Rica and Frederick Lowe are in love, but Vorem, the leader of the patriots, makes use of Lowe's absence to assault the girl, whom he wants for himself. A triangular conflict with Lowe and Rica on one side and Vorem on the other is continued until personal differences are forgotten in the larger issue of their country's liberty. Eventually both men are killed on the battlefield.

Photography and tinting are exceptionally fine throughout this picture, and it is acted by a strong cast. Hector Mazzanti as Napoleon does not have a great deal to do except look the part, which he does very well. D.

"THE PHANTOM THIEF"

Three-Reel Serio-Comic Detective Story Made in France. Released by the Eclectic Company.

Having read the title and watched the opening scenes of this picture, audiences may reasonably expect an out-and-out detective story of a Continental tone. The lost pearl necklace, the distracted secretary accused of the theft, the prosperous man of affairs, who turns his secretary over to the police, all lead one to anticipate a serious mystery treated in a serious vein. The mystery lasts to the end, but the serious vein is punctured in many vital places by Nick Winter, detective. When the spectator decides that Nick is ridiculous by intention and not by accident, the film becomes something of a novelty. A story of this kind is likely material for light, semi-burlesque treatment.

The aforementioned necklace having vanished from the library desk with mysterious suddenness, Mr. Warner notifies the police, who promptly place Secretary Jacques under arrest, because he was the only man in the room at the time the jewels disappeared. Moreover, a note from Jacques's brother asking for a large sum of money gives plenty of motive for the theft. There is no flaw in the circumstantial evidence, but after Nick Winter has inspected the room through a large sized magnifying glass, he expresses faith in the innocence of Jacques. He even informs the young man's parents that he will clear him of suspicion.

Thinly disguised by a false mustache and spectacles, Winter becomes Mr. Warner's secretary, that he may work on the case from the inside. Instead of solving the puzzle he finds it more inscrutable when other things, including a large sum of money, disappear in an equally mysterious manner. Then at a dinner party, Mr. Warner carves a chicken to find the missing necklace in place of the conventional stuffing. Nick follows this clue until he learns that the phantom thief is none other than a monkey.

The character of the detective is made amusing and other parts are properly handled. All of the scenes are interiors, generally well staged and clearly photographed. D.

"KIDS OF THE MOVIES"

Two-Reel Farce Produced by the Child Players Company of America.

The producers of "Kids of the Movies" stated their case fairly by announcing a photoplay acted by children for the enjoyment of other children. Heralding the first offering of a new company thus modestly disarms the criticism invited by more pretentious claims. It would be unfair to find fault with a picture for not being something that it was in no way intended to be. The taste of children is hard to estimate, but probably these two reels will be palatable, for they show a large crowd of youngsters having a glorious time masquerading as cowboys, Indians, bandits, and the like. It is innocuous entertainment even for the very young. At the worst, it will only make an audience of children long to change places with their brothers and sisters romping about on the screen.

All but a few scenes in the first reel are intended to represent a motion picture studio when a company of child actors is being selected from a large number of applicants. Their movements are not governed by anything that can be termed a plot. We have the types dear to the heart of the drawer of comic pictures, and greatest among them is the studious youth with the inevitable spectacles. He is appointed camera man. Then there are the rough boys and a diminutive negro, who clogs like a vaudevillian. There are little girls, too, and the prettiest of them becomes the heroine of a burlesque Wild West story, filling most of the second reel. These scenes are played in the open. One newspaper insert appears in the opening reel; other than that, the film is free from printed matter. A picture of children, by children and for children, is right. D.

THE WINNER OF THE HERO CONTEST, FRANCIS BUSHMAN, IN THE PRIZE STORY.

A Scene from Essanay's Adaptation of "One Wonderful Night," to Be Released July 18.

A SETTING THAT LIVES UP TO THE NAME OF "BEAUTY" FILMS.
Fred Gamble, Harry Pollard, and Margarita Fischer in "Nancy's Husband."

"MEG O' THE MOUNTAINS"

Two-Part Feature Made by the Edison Company. Written and Produced by Richard Ridgely. Released July 17.

Hugh Gregory ..... Herbert Prior
The Widow Barthes ..... Anne Leonard
Simon Grant ..... Winslow Cooper
Jake Bisearer ..... Allen Crollius
Meg, his mad sister ..... Mabel Trunnelle
Her Mother ..... Alice Forsyth

While one might claim that this offering is "different," that would also include about the sum total of praise to be sung in its favor. The script, settings, photography and acting form an unfortunate combination that is just a little below the standard. One of the gravest faults in the script was the delay in introducing the wild girl, Meg, until late in the first reel. Up to that time the offering was somnolent, but with the advent of Mabel Trunnelle as the wild, eccentric being of the woods the play took on instant favor. The photography was dim through most of the scenes, and the characters failed to grip the interest or sympathies of the audience. Yet with all the censure the play itself bore the same spirit that the character of the abused girl did, and in its novelty of setting and handling of the various scenes held a certain amount of attention after a time.

The stranger moves to a Southern town and buys the local store. He falls in love with the rich widow, whose former suitor, of course, objects. In the neighborhood a certain girl has lost her memory since the birth of her illegitimate child. She mistakes the new arrival for its father. Her brother is then persuaded by the disappointed suitor to shoot the stranger, but kills his companion instead. Seated at the river bank the girl now recovers her memory and remembers that the dead man was the father of her child. Then the girl dies and the offering ends suddenly. F.

"THE LIVING FEAR"

Two-Reel Lubin Drama, Written by Shannon Fife and Directed by Joseph Smiley. Released July 1.

Dr. James Brent ..... Joseph Smiley
Julia Brent ..... Carol Halloway
Elsie Brent ..... Justine Hall
Richard Wayne ..... Clarence Elmer
Joseph Gannon ..... Frank Smiley
Mrs. Gannon ..... Eleanor Blanchard

The strength of this photoplay lies in a nicely planned plot that always engages the attention. For his central character, Shannon Fife has selected a type of man strange in life, but familiar in fiction—a man obsessed with a desire to steal precious stones. It is a mania quite removed from any pecuniary profit and the man himself suffers most from his failing. He wants above all else to be cured, and it is in the hope of receiving successful treatment that Richard Wayne becomes a member of Dr. Brent's household.

Early in the action it is clear that Richard and Dr. Brent's daughter, Elsie, are destined to be sweethearts; but the love interest is really the least important in the story. When we are informed that the doctor's wife is recklessly extravagant, a little foresight suggests the line the plot is to follow, and it is interesting to watch the development of the almost inevitable situation. Mr. Fife works up to it gradually, showing how Richard is fighting to overcome his weakness, how Mrs. Brent is running deeply into debt and how the medical services of the doctor win the gratitude of Mrs. Gannon.

Along in the second reel the bolt strikes. Mrs. Gannon drops her diamond sunburst and Dr. Brent sees Richard about to place it in his pocket. As a matter of fact he overcomes the temptation and Mrs. Brent takes the sunburst. But, of course, Richard is blamed and only after an intricate set of incidents does the truth come out. Then Mrs. Gannon refuses to press the charge because of her respect for Dr. Brent.

This is merely a suggestion of a very complete story, sincerely acted and artistically staged. D.

"THE EXPRESS MESSENGER"

Two-Part Feature Produced for the Kalem Company by J. P. McGowan from the Scenario by B. W. Matlack. Released July 15.

Brent, of the United Express .. G. A. Williams
Smith, his stenographer ..... Helen Holmes
Billy, express messenger ..... M. K. Wilson
Flint, a crook ..... Leo D. Maloney
Burton ..... His Pals ..... William Brunton
Rand ..... Edward Lewis

Stories that concern the railroads continue to interest the average moving-picture crowd, and when it is an unusual drama such as this, the attention is sure to be raised above even the average intensity. Starting unmistakably to portray a robbery, and thereby establishing the suspense early in the first reel, the action is keyed up until the exciting chase at the end. As an example of sustained attention this is worthy of comparison with the best.

The messenger is intrusted with the delivery of a valuable package of diamonds, to be called for on a certain day. A gust of wind carries the paper announcing the forthcoming shipment out of the window and it disappears. The diamonds are called for, and the messenger is on the train riding to his destination in the baggage car.

The paper fell into the hands of certain crooks who disguised one of their number as an express messenger, and, by holding up the agent at a way station and forging a message, manage to have their confederate take the place of the real messenger, and once the train is started get the package from the safe and jump off the train. When the robbery is found out the express messenger works with the detective, and, getting on the track of the three crooks after an exciting chase, they capture the trio and secure the diamonds. A love motive is included. F.

"THE LITTLE HOUSE IN THE VALLEY"

Two-Part Feature Produced by the American Film Company Featuring Ed Coxen and Winifred Greenwood. Released June 28.

What it may possibly lack in dramatic strength this offering more than makes up in the lightning play of events, in the swift melodramatic action and the daring horsemanship that punctuates the film at frequent intervals. Reinforced with the brightest of photography and assured acting on the part of the cast, this offering is more than sufficient unto the feature releases of the day.

The surveyors see through the telescope a band of Mexicans swoop down on the little house in the valley through which the line of the railroad is to be run. The head surveyor mounts and rescues the horses which the Mexicans were trying to steal, which earns him the gratitude of the girl. Her father has heart trouble, and he is not pleased with the young man whose lines will take away his dwelling. The Mexicans come again, but the girl has managed to send word to the surveyors' camp. The father promises the Mexicans much money if they will also destroy all the plans in the camp of the topographers. Then ensues some quick riding and pursuit, during which the Mexicans are finally driven off. The father dies of his heart trouble, and the path is cleared for the surveyor both ways.

F.

"HIS WIFE AND HIS WORK"

Vitagraph Drama in Two Parts. Based on a Story by Rupert Hughes. Released June 27.

The Husband ..... Alfred Vosburgh
The Wife ..... Myrtle Gonsales

The idea in Rupert Hughes's magazine story that is now turned into pictures is sound enough. It is merely that if an artist's wife retains provincial notions about artists' models and works in the nude, one or the other must be sacrificed. Either art or the wife must leave the house, for they won't harmonize. The conflict staged here makes an interesting photoplay, but with a less apparently sophisticated young woman for the wife it might seem truer to facts. The narrow-mindedness aimed at by Mr. Hughes is not associated with an obviously well-to-do family that spends summers at a fashionable beach hotel and during the remainder of the year lives in a costly town house. It is not customary for a young society miss who has traveled about a bit, and whose clothes are of the latest 1914 model, to blush at the thought of a nude painting. Why not attack provincialism on its native heath—the provinces?

Apart from this possible betterment of the locale, however, the photoplay has a heavy balance of good points. Knowles meets his future bride under dramatic circumstances. She is being sucked down by the undertow at a bathing beach when the artist swims to her rescue. He knocks her unconscious that he may save her life, and is called a brute by the other bathers. Such criticism of a necessary action would not be expected from ordinarily intelligent people, but evidently the director thought otherwise. Passing from this incident, Knowles and May become friends, and at the opening of the second reel are married.

Almost immediately there is dissension over the employment of a model, and one thing leads to another until Knowles insists upon having his own way, and his wife returns to mother. A trip abroad and a glimpse at undraped foreign art convinces May and her parents that evil is not just what they thought it was. Having acquired a saner viewpoint the wife goes back to her artist-husband. The principal roles are sincerely acted by Alfred Vosburgh and Myrtle Gonsales.

D.

"IN THE SOUTHERN HILLS"

Two-Part Feature Photodrama Produced by the Domino Company. Scenario by Thomas H. Ince and William H. Clifford. Produced by George Osborne. For Release June 15.

Ben Hopkins ..... Rhea Mitchell
Rev. Sermour ..... Thomas Chatterton
Bill Willis ..... William Hafe
Jim Hopkins ..... George Osborne

Although this might as well be in the Western hills or even Northern or Eastern, as far as the plot is concerned, the play in itself, outside of the locale, is a good drama without however any very distinguishing marks. The players take their parts with faithful reality.

The minister opens a mission in the little town and one of his first converts is a confirmed drunkard. In this way he meets the daughter and becomes engaged to her. His rival tries to dissuade the father from his abstemious habits and on his refusal to drink, hits him, and he drops dead. Then the rival, seeing the minister approaching, runs to the town and tells the people that the minister killed the man. They find him leaning over the body, and take him to the nearest tree, protesting his innocence. The girl has ridden for the sheriff, who, with his posse, charges the mob. In trying to escape the posse the man is shot, and dying, confesses the murder.

F.

"LADDIE"

Two-Part Feature Produced by George Lessey for the Edison Company. Released July 24.

Mrs. Carter ..... Margaret McWade
Her son, aged sixteen ..... Ben Wilson
Her son, grown up .....
Her fiancee ..... Nellie Grant
The Valet ..... Harry Bates

Back in the early days of pictures this two-reel subject was released as a one-reeler. To the director has been given the task of extending the play. Both the extension and the rejuvenation of an early drama lends admirable opportunity for comparison.

What was new then is not now; a plot that may have been revolutionary in film production then may and probably is, well known by this time. The subject is that of the boy who goes away when a lad, whence his mother calls him "laddie," and years later his mother is dispossessed. She resolves to visit her successful son, a doctor, and finds her way to his prosperous door, a direct contrast with the cottage out of which she has just been forced. The butler is not eager to admit her and her own son keeps her waiting some time in the ante-room. When he does greet her it is with a little of shame about him, which keeps him from telling his valet that it is his mother, merely saying that she is a friend from the country. The mother finds herself unwelcome, neglected in behalf of a stylish fiancee and finally sneaks away from the house in the night.

This same idea has been used many times since then. Also, it is doubtful if there is sufficient plot to allow of the extension to two reels, although we do not remember ever having seen the subject so amply treated as here. And being as it is a drama of heart interest throughout, the result is many passages of extreme pathos. The efficient way it has been staged would also make a striking contrast, we feel sure, with the older and cruder ways of producing.

The fiancee walks out to meet the mother starving, and interests the doctor in the case of exhaustion. He goes to the hospital to find it is his mother. After a happy embrace she dies. This death scene had better been eliminated.

F.

"THE CHASM"

Essanay Drama in Two Parts. Released June 26.

Shirley Black ..... Gerda Holmes
Don Waverly ..... Richard C. Travers
Frank Goodrich ..... Bryant Washburn
Mrs. Black ..... Helen Dunbar

The plot in this picture is simplicity itself, but beyond the bare happenings there is a welcome amount of characterization. Gerda Holmes as Shirley Black, Bryant Washburn as Frank Goodrich, and Richard C. Travers as Don Waverly, are the only people that really matter in the story, yet it is made adequate for the space utilized. Mr. Washburn seems particularly able in his portrayal of a consumptive clerk, a character that might very easily be overacted. He draws most of the sympathy, although the sacrifice is made by the girl who loves him.

In a way, it is the story of a sacrifice that defeats its own purpose, and one cannot help feeling that a girl of Shirley's determination would have behaved differently in a crisis. Beyond a doubt, it is shown that she loves Frank, a fellow office worker, who is offered the alternative of going West or dying of consumption. When the young man lacks the courage to ask his employer, Waverly, for money with which to take the trip, Shirley uses her influence, knowing full well that Waverly is in love with her. Prior to this she has repulsed his advances, and after seeing the foes she makes over Frank, it is reasonable to believe that she will remain true to her unfortunate lover. Not so.

Scarcely has Frank left for the West before Shirley and Waverly are married. Then instead of coming out with the truth, the girl plays a double game, keeping Frank in ignorance of her marriage and Waverly in ignorance of her relations with Frank. In time the two men stand before her and, being told to choose between them, she falls into the arms of Waverly. Obviously there is little else for her to do; but the man for whom she made the sacrifice in the first place is left sadly out in the cold.

It is much to the credit of the film that the characters are natural enough to warrant an argument about their motives. Some of the printing appears unnecessarily dark, otherwise there is no fault to find with the photoplay in a well produced picture.

D.

On the Verge of War (101 Bison, June 6).—The timeliness of the title would naturally lead one to expect that the play dealt with the war scenes, with something that is intimately connected with the question at present uppermost in the general mind. There is, it is true, toward the end of the play a slight connection that suggests that the Mexican war brings in signal scenes American martial swords, but either because it is not in any way connected with the subject that the title suggests, or perchance because the lack of subtitles does not make it clear that it is, the film is a decided disappointment, although judged by itself it is up to the average of the plays that this company is producing. It is full of action that is reproduced by means of pleasing photography, and because of the very unusual character of the plot serves to keep the attention tight to the screen. Long distance hypnotism is something new, we take it. The foreign officer who turns out in the very last scenes to be a Mexican, hires the hypnotist and his "mental slave" to secure the papers which the draftsman is working on. The "slave" secures a position in the household of the draftsman and his mother as seamstress. Frequent flashbacks to the hypnotist show him exerting his powerful will to keep her, at the distance, under his influence. She steals the papers much against her inclinations, but the mother sees the act and substitutes blank paper. The hypnotist dies, and the girl is freed from his will. After telling her story to the mother and son she becomes engaged to the son. The spy meanwhile has secured what he thinks are the papers, but, on arriving in Mexico, and delivering the blank paper instead of the secrets, is led away and shot.

F.

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Released Friday, July 10th

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Monday, " 6th	"HER SPANISH COUSINS"	Comedy	1000	"
Tuesday, " 7th	"FACE TO FACE"	Drama	1000	"
Wednesday, " 8th	"ANDY HAS A TOOTHACHE"	Comedy	1000	"

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FILM RELEASES

LICENSED FILM RELEASES

Monday, July 13.

(Bio.) That Boy from the Poor House. Dr.
(Edison) Qualifying for Less. Com.
(Kes.) Suicide the Spatter. Com.
(Kalem) A Diamond in the Rough. Two parts. Dr.
(Pathe) A Russian Boar Hunt.
(Pathe) The Wine Industry, Marsala.
(Selig) The Wilderness Mail. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 29.
(Vita.) The Soul of Luizi. Dr.

Tuesday, July 14.

(Cines) Rival Actresses. Two parts. Dr.
(Edison) The Two Doctors. Dr.
(Kes.) At the Foot of the Hill. Dr.
(Kalem) Accepted. Dr.
(Lubin) He Was Real. Com.
(Lubin) Tough Luck. Com.
(Melies) Rosy and Patriotism. Com.
(Pathe) (Title not reported.)
(Selig) An Egyptian Princess. Com.
(Vita.) Peggy's Millions. Two parts. Dr.

Wednesday, July 15.

(Edison) The Brer-Gallant Marquis. Com.
(Edison) An Up-to-Date Quartette. Com.
(Kes.) The Fable of "Napoleon and the Pumps." Com.
(Kalem) The Express Messenger. Two parts. Dr.
(Lubin) Cadet of Honor. Two parts. Dr.
(Melies) Justly Punished. Dr.
(Pathe) Pathe's Weekly, No. 45, 1914.
(Selig) His Last Appeal. Two parts. Dr.
(Vita.) The Arrival of Jacie. Com.

Thursday, July 16.

(Bio.) The Prospective. Dr.
(Kes.) Snakeville's New Waitress. Com.
(Lubin) The Cross of Crime. Two parts. Dr.
(Melies) (Title not reported.)
(Selig) Hearst-Selig News Pictorial. No. 40.
(Vita.) The Little Captain. Dr.

Friday, July 17.

(Edison) Mag o' the Mountains. Two parts. Dr.
(Kes.) His Stolen Fortune. Two parts. Dr.
(Kalem) Wanted an Heir. Com.
(Lubin) The Lie. Dr.
(Selig) Wizer Takes the Rest Cure. Dr.
(Vita.) Pigs is Pigs. Com.

Saturday, July 18.

(Bio.) It Was Some Party. Com.
(Bio.) Some Decorations. Com.
(Edison) Across the Burning Trestle. Dr.
(Kes.) Spencer Billy Puts One Over. Dr.
(Kalem) The Fate of a Squaw. Dr.
(Lubin) She Wanted to Know. Com.
(Lubin) All for Love. Com.
(Melies) (Title not reported.)
(Selig) The Squatters. Dr.
(Vita.) The Song of the Ghetto. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, July 13.

(Imp) When the World Was Silent. Two parts. Dr.
(Sterling) Almost Married. Com.
(Victor) Out of the Valley. Western Dr.

Tuesday, July 14.

(Crystal) Vivian's Four Beaus. Com.
(Crystal) What Pearl's Pearls Did. Com.
(Gold Seal) Lucile Love, the Girl of Mystery. Series No. 14. Two parts. Dr.
(Univ. Ike) The New Cook. Com.

Wednesday, July 15.

(Eclair) Renunciation. Two parts. Dr.
(Joker) Willy Walrus and the Awful Confession. Com.
(Nestor) Her Grave Mistake. Dr.
(Univ.) Animated Weekly, No. 123.

Thursday, July 16.

(Imp) Universal Ike. Series No. 1. Com.
(Rex) The Bob Sister. Two parts. Dr.
(Sterling) Love and Lunch. Com.

Friday, July 17.

(Nestor) When Eddie Went to the Front. Com.
(Powers) The Severed Hand. Three parts. Dr.
(Victor) The Panama-Pacific Exposition Up-to-Date.

Saturday, July 18.

("101" Bison) A Mexican Boy in America. Two parts. Dr.
(Joker) His Wife's Family. Com.

MUTUAL FILM RELEASES

Monday, July 13.

(Amer.) The Lure of the Sawdust. Two parts. Dr.
(Keystone) (Title not given.)
(Rolf.) Our Mutual Girl, No. 26.

Tuesday, July 14.

(Beauty) The Joke on Jane. Com.
(Maj.) The Old Derelict. Dr.
(Than.) The Substitute. Two parts. Dr.

Wednesday, July 15.

(Amer.) Youth and Art. Dr.
(Broncho) Sherry Turns Judge. Two parts. Dr.
(Rolf.) How Izzy Stuck to His Post. Com.-Dr.

Thursday, July 16.

(Domino) Star of the North. Two parts. Dr.
(Keystone) (Title not given.)
(Mutual Weekly) No. 81.

Friday, July 17.

(Kay-Bee) The City. Two parts. Dr.
(Princess) (Title not given.)
(Than.) A Gentleman for a Day. Com.

Saturday, July 18.

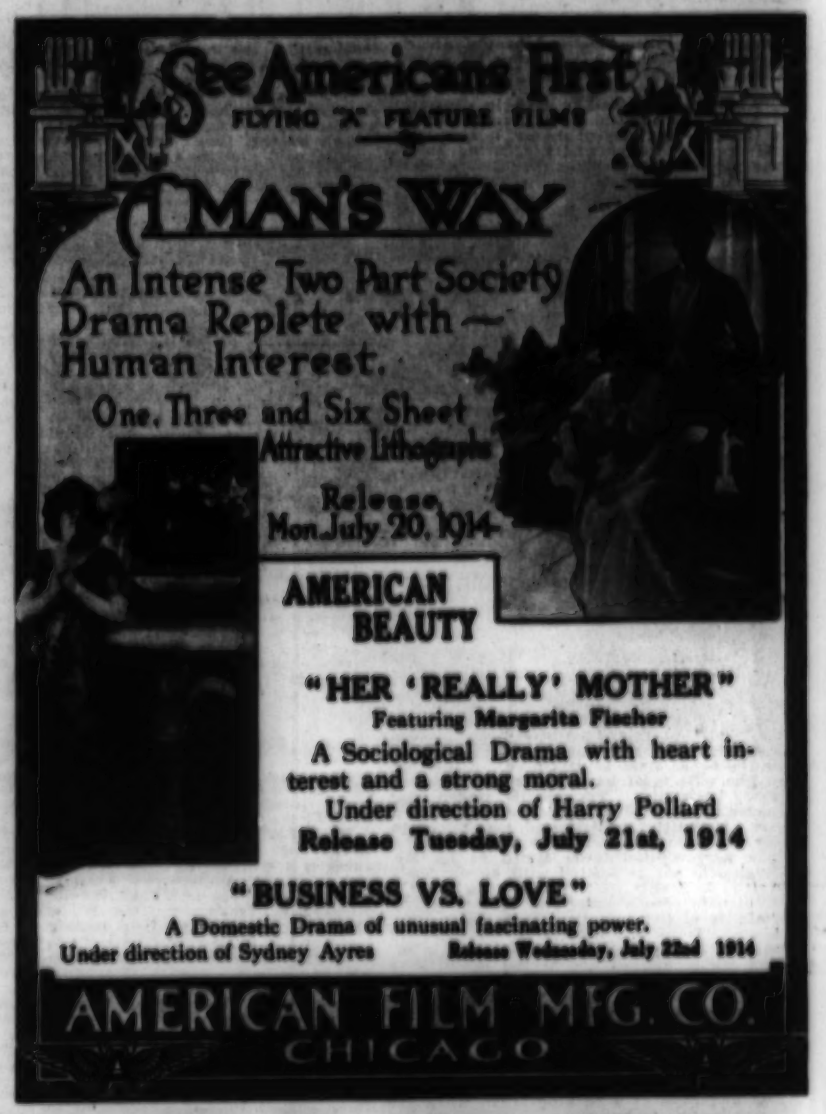
(Keystone) (Title not given.)
(Rolf.) The Vengeance of Gold. Two parts. Dr.
(Royal) The New Housekeeper. Com.

ETHEL CLAYTON, of the Lubin Company, has received notification from the Onyx Club, which has branches throughout the Southwest, that she has won second prize in their Photoplay Favorites Contest, having been given over twenty-five thousand votes.

DONALD BUCHANAN is a new member of the Vitagraph staff. He has been engaged as special writer of scenarios and assistant to Ralph Ince in the directing of pictures.

TYRONE POWER is the latest of the legitimate stars to succumb to the call of the camera.

JACK BYRNE and CAPTAIN LESLIE PEACOCKE are writing the series of stories in which the Universal Company will feature Christy Mathewson, the Giants' pitcher.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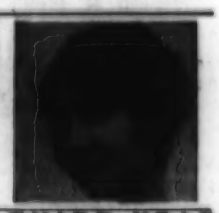

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VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"LILLIAN'S DILEMMA"

"THE FALSE AND THE TRUE"—Drama — Monday, July 6
Blinded by dynamite, her lover rejects her. Another man marries her. She doesn't know it until she recovers her eyesight. She is the happiest of women when she learns the truth. DOROTHY KELLY, JAMES MORRISON, GEORGE STEVENS and GEORGE COOPER.

"THE MOONSTONE OF FEZ"—Two-Part Drama — Tuesday, July 7
A woman disappears from sight as if the earth had swallowed her. The mystery, until solved, holds all in suspense. Its solution brings consequent happiness. MAURICE COSTELLO and an all star cast.

"DOCTOR SMITH'S BABY"—Comedy — Wednesday, July 8
It falls into the hands of Dr. Smith, but he is the wrong Dr. Smith. When the right Dr. Smith is discovered, the wrong Dr. Smith is not right with his puzzled relatives. MAURICE COSTELLO, MARY CHARLESON and an all star cast.

"PROSECUTION"—Drama — Thursday, July 9
As District Attorney, he is chosen to prosecute his sweetheart's brother. She urges him to let her regardless of her, she knows and loves him the more. ALFRED VOSBURGH, MARGARET GIBSON, GEORGE HOLT and GEORGE KUNKEL are the cast.

"THE VASES OF HYMEN"—Comedy — Friday, July 10
JOHN BUNNY has one and FLORA FINCH has the other. One is the mate to the other. Both vases the pair. John proposes to Flora and now they are both mated.

"LILLIAN'S DILEMMA"—Two-Part Comedy — Saturday, July 11
Her brother wears his clothes. She wears them and one of the boys wears hers. She gets two proposals into hot water. She gets both out of it by disclosing her identity and marrying the younger one. LILLIAN WALKER, WALLIE VAN and an all star cast.

SIX A WEEK

"THE SOUL OF LUIGI"—Drama	Monday, July 13
"FOGG'S MILLIONS"—Two-Part Drama	Tuesday, July 14
"THE ARRIVAL OF JOSIE"—Comedy	Wednesday, July 15
"THE LITTLE CAPTAIN"—Comedy-Drama	Thursday, July 16
"PIGS IS PIGS"—Comedy	Friday, July 17
"THE SONG OF THE GHETTO"—Two-Part Drama	Saturday, July 18

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A Screaming Melange of Funny Situations

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Most Absorbing Motion Picture Ever Offered

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The Merriest, Maddest Comedy Ever Produced

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

MISS ELAINE STERNE,
Winner of the Vitagraph-*Evening Sun* $1,000 Prize.

Give three loud and vociferous cheers! The University of Kentucky located at Lexington, and which has nearly two thousand students, announces that it will establish a course for instruction in writing motion-picture plays, beginning with the next September term. The course will be operated in connection with the department of English, and a trained instructor will be in charge. We have boasted of "Institutes," "Correspondence Schools," "Professors," "Bureaus," etc., all intended to teach the young photoplay idea how to shoot, but when a real-for-sure State university, in good faith, announces a course in writing motion-picture plays, the art has indeed arisen to the dignity of the legal, medical, or other professions. We do not wish to intrude upon the preserves of the University of Kentucky. Far be it from us to criticise those learned ones who would turn out shoals of photo-playwrights at the end of every term all ready, you know, to "make $50 weekly writing photoplays—anyone can do it." But we humbly venture a few suggestions: Permit the students to pay their tuition fees to the motion-picture exhibitor; make it obligatory that they visit the motion-picture show and study the pictures as they appear on the screen, not for entertainment purposes but for plot and form technique; drill the fact into the boys and girls that "not everyone can do it"; have them study the motion-picture publications; see that they have something to write about before they dash off a series of incidents; take them out of the classroom and teach them to observe, how to know a plot when they meet one on the street, how to use a typewriter and proper stationery, how to know the limitations of the picture; to appreciate that inspiration is four-fifths heart-breaking toil and the other fifth is just plain labor; to observe the amenities of the profession and to inclose a properly stamped and self-addressed envelope with their contributions; to write on one side of the paper only; to keep their synopsis within the bounds of reason and to know that the idea is what makes the script live, not the technique;—teach these students——

But what is the use? Probably when the young hopeful has been given his parchment in return for his tuition he will know, by a few months' training in the classroom, much more about the development of photoplay plots than those writers who have been plugging away for years, and who discover something vitally new and of importance every day.

• • • •

Likes the Single-Reelers.

Many writers are thinking they are filling a demand by submitting the Selig Company multiple scripts. While this company is producing multiples, but mostly from their contract writers, they have never yet ceased their favor of the old stand-by, the good one-reel comedy or drama and such scripts will always be given very careful reading. Mr. Wm. N. Selig has always had faith in the good one-reel story. Good single-reel stories are rapidly coming into favor again in many markets, and we venture to assert that the end is not yet.

• • • •

There is Objection.

A correspondent wishes to know if there is objection to sending scripts to directors of companies rather than editors. He says he has tried it and that the directors have written him nice letters, and one has taken two stories. There is objection to this method. Most of the manufacturers have established rules regarding the script departments. You should obey those rules. If you, with much labor and aforethought, gain the reputation of being a nuisance around any studio, your chances of marketing many photoplays will be few. Play the game—any game—according to the rules and regulations.

• • • •

Trouble Brewing for Him.

There is trouble brewing for this man—we are going to tell you about him. He has written a lot of photoplays and has asked for and received big prices for his plots. But he has finally committed the crime, to him, of being found out. The author in question has been most prolific. In fact, the rapidity with which he has turned out photoplays has been the wonderment of his confreres. And now listen. This man has employed a staff to read all magazines and promising books, old and new—particularly old as to magazines—and when a good plot was found it was handed to him. Then he would dictate a story to a stenographer. One company has a play half-produced and found the same story, plot and all, released by another manufacturer. The author, when questioned, said that he must have sent the play to both companies by mistake. Now he is blacklisted by both these concerns and the end is not yet. The moral is this: You may have gained success like this author and yet cannot stand prosperity. The more you receive the more you want. There is a natural limit to all things. No author can continue to turn out a multiple reel story a day, all with versatile and striking themes—unless he has help. The author in question did it, so the charge goes, with the aid of a staff of readers of old magazines and story papers. Many will plod along for years until they get there, and at the top of the ladder, their eyes become dazzled by success, and they fall headlong. Honesty is the best policy in all things, great or small.

• • • •

Rejections are Beneficial.

What, rejections beneficial? Aw, now you're just fooling! Are we; wait and see! About two dozen rejected photoplays is the best experience in the world for the beginner at photoplay authorship. We daily receive epistles from beginners which run something like this: "My scenario, 'The Gilded Doorknob,' has been rejected by the Hotstuff Company. I am discouraged. This is the third story that I have written that has been rejected. Will you please revise this into proper form?" No, we will not revise it. Next to rejections, revision done by the beginner is the best experience in the world. Firstly, the rejections take the conceit out of the beginner. If he accidentally sells his first photoplay, he immediately knows it all; believes it is easy, says what he believes, and poses and primps and gets nowhere. He rarely sells another. If the beginner draws about thirty rejections, for thirty different plays, he begins to realise that "everyone cannot do it," that he has rushed in where artists tread softly. He takes his second wind, as it were. If he has backbone, vulgar pariance for pride, he resolves to beat this dinged game or know the reason why. He works and works and revises and revises and finally he lands. When he arrives, he comes with both feet and is on the broad highway to success. If the other fellow had revised his scripts, he would yet be leaning on the other fellow instead of standing alone and profiting through hard labor and many discouragements. There is hope for the determined fellow who draws the rejections.

Anent the Crime Story.

The Inquest Club closed its work for the season recently and meetings will be resumed probably the second Monday evening in September. The crime story and the heart interest story were discussed at the last session. An editorial representative stated that he knew his company could not make foreign sales without an element of crime in the plot and that much was produced for release abroad that would not be passed by local censorship. It was argued that instead of making crime attractive, if clean, up-lifting stories were carefully made and presented they would be as much in demand, and the Biograph European releases of several years ago were cited as proof of this assertion. The Coroner closed the meeting with the statement that the man who could write gripping heart interest stuff would last long past the man who knew only robbery, murder and similar thrills. We are glad to see the Inquesters and their Coroner take the stand against the cheap thrills of crime, and in favor of the true heart interest story. It is a point that we have pressed for several years.

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"By Any Other Name," Etc.

A photoplay author, in a recent letter to this department, believes a system is needed in the business which will prevent the use of identical names for plays. He says: "I saw a play, 'Sealed Orders,' in three reels, and now another by the same name is out in seven reels. Some one thoroughly acquainted with the subject should publish a dictionary of film titles that have been used. 'Hearts Adrift' comes, and then 'Drifting Hearts' follows. Next will be 'Floating Island,' I suppose, or 'The Heart in the Snowdrift.' There are 'Sealed Orders' (twice), 'Ordered Sealed,' 'The Seal Orderly,' etc. Then when the poor free lance sends in a script calling it 'Sealing Wax,' back it comes with the 'similar theme used before.' The public demands new stuff and not repetitions; the new and original titles are becoming rare." It is a fact—there are too many titles of similarity. A list of all film titles released, arranged in alphabetical order, is well worth consulting. Similarity in film titles are confusing to the public. Many a time an entirely different photoplay is advertised under the title that has been previously carried by another brand. Mistakes will occur, it is true, but great care should be taken in naming the photoplays. The name is almost of as much importance as the play itself.

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The Hall of Fame.

Eugene V. Brewster, the editor of the *Motion Picture Magazine*, was once a candidate for Attorney-General of the State of New York, and came dangerously near landing the office. He turned to Filmland and New York's loss was our gain.

Monte Katterjohn, formerly editor of *Universal*, is now at his home in Boonville, Ind., writing photoplays and special magazine stuff. He has become one of the most prolific of authors, and his work sells on sight.

Emily Brown Heininger, comedy scenario writer with Essanay, is the one rival of E. W. Sargent on "slap-stick" comedy. Many of those rip-roaring Essanay comedies are from the fertile brain of Mrs. Heininger, who also finds leisure to give chafing-dish suppers to the neighbors.

A. D. Cloud, president of a Chicago publishing company that has been responsible for many motion-picture publications, recently graduated in the law. To celebrate, he speeded up his new Packard. Now he has no Packard.

While it is not generally known, yet it is a fact that handsome Dick Travers, of the Essanay company, writes good photoplays. He has little time for that pursuit, however.

Louis Joseph Vance has turned to photoplay authorship, and it is hinted that some big productions for the screen from his versatile pen can soon be anticipated.

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Curwood Receives Mail.

James Oliver Curwood has emitted a cry for help. He is among the successful writers of photoplays who are being annoyed by all sorts of appeals from those who wish to be carried along on the shoulders of others. "I am writing to ask you," says Mr. Curwood, "to make a note that many are interfering with my work. I received seven letters in a bunch this morning, and a weekly average of at least twenty. They submit plots, scripts, ask for advice, and all this notwithstanding the splendid department you are furnishing them for the price of a subscription. One ivory-headed idiot, who says he is a 'college graduate,' remarks that he is 'an omniferous reader of magazines, and will furnish me with the best fiction plots in synopsis for $25 a plot,' thus saving me the valuable time I would have to waste in stealing these plots myself, although this particular man evidently does not know it would be stealing. But the one that takes the cake is the writer who says that he feels I would be pleased to learn that he had made a very pleasing photoplay out of my *Collier's* story, 'The Match,' which he coolly informs me would probably be filmed by Lubin. Almost the same day came a letter from Editor McCloskey advising me of the steal, and that he had the script. A hundred experiences of the above kind are what make me ready to stand up and say that in this game many amateurs are a menace instead of a hope. I've had educated men and women come to me for help who didn't know but that it was legitimate to take plots from magazine stories, and only a few days ago a preacher in my home town came to me with five scripts, every one of which was written from a magazine story. There may be ten to one against me, but I'm here to say that it's chiefly up to the writers with reputations to make the photoplay what it should be and what it is going to be. It's a game where everybody's gold is lying around loose in the form of published fiction, and I'll wager a good hat against a doughnut that in nine cases out of ten the amateur dips over into these preserves for the ideas he hasn't got in his own head. There has been altogether too much rot published to the effect that 'almost anyone can write a photoplay.' Why not call attention to the fact that only a few can write what is wanted? I want to compliment you on your splendid department; it's a winner." Mr. Curwood also believes that the manufacturers pay well for what they want, and that photoplay writing is more lucrative than fiction writing. While Mr. Curwood sometimes receives seven letters in a bunch, we sometimes receive seventy, and there is much truth in his remarks. The man or woman desiring to succeed at writing photoplays will never do so by annoying those who have succeeded, and who are busy men and women. Many of the star writers have been complaining to us that beginners are unusually importunate. The pioneers who started in five and six years ago had no text books, no Photoplay Departments, and no bureaus where their interests were conserved. They had to go ahead and dig, and we speak from painful experience. To-day the beginner has no excuse to worry successful photoplay authors. Those that do write foolish and begging letters to the headliners in the field by their very actions prove their inability to ever succeed in the art.

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The Wrong Spirit.

Where one beginner is found willing to plug ahead on his own prerogative, study the Department for Photoplay Authors, the animated screen, and the stories of the current releases, there are a dozen who spend their time writing annoying letters to others who by hard work have reached success. Don't ask anyone to carry you; walk alone, and if you keep on steadily tramping ahead you will arrive. And while on this subject let us read together a letter received recently as follows: "It would be interesting reading to the readers of THE DRAMATIC MIRROR to hear the answer to the following question: If the thousands upon thousands of helpless free lances and amateurs would discontinue to send in photoplay scripts, where would the very few staff and contract writers get the germs for the unlimited amount of available scripts they are turning out now? Should this question not be available, kindly return this letter." This is the wrong spirit. It hints of the "plot-stealing" suspicion that was so rife, and which we have been endeavoring to allay once and for all by copyright law. Editors of photoplays are not thieves. If you think they are, why not leave the game and not associate with "crooks"? We have written photoplays

BIOGRAPH FILMS

FOR THE WEEK COMMENCING JULY 13, 1914

MONDAY

THAT BOY FROM THE POORHOUSE

He Finds a Friend in the Father of the Boy He Saves

THURSDAY

THE PROSPECTORS

And After All, Love is Their Richest Strike

SATURDAY

IT WAS SOME PARTY
and
SOME DECORATORS

Farce Comedies

BIOGRAPH COMPANY
NEW YORK

for six or seven years, and to our knowledge we never had a plot stolen. Honorable men and women handle the contributions. If there is a plot germ and it is thought original you will receive an offer for it—we are speaking now of established concerns that have been purchasing plots for years—staff and contract writers have not the time nor inclination to cull over a thousand manuscripts in the hope of finding a plot germ, and they would have no opportunity for such methods in any event. The spirit of suspicion, of doubt, of distrust will get the beginner nowhere. It is just like any other line of human endeavor. You are above stealing plots, are you not? All right; then give the other fellow the benefit of honesty and honor. If the film manufacturers were obliged to depend on "plot germs" sent in by the thousands upon thousands of amateurs writing photoplays to-day, the industry would be at a standstill; for only one in one hundred of the ideas submitted is available. The one hundredth man, working steadily ahead and spending his time writing photoplays and not asking others to carry him; the one hundredth man or woman who believes there are others in this world with a knowledge of right and wrong; the one hundredth man or woman who toils and studies and *stands alone*—they are the ones who will be the staff and the contract writers of to-morrow.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

FEATURE FILMS

For Her Child (Thanhouser, June 23).—The wife in this two-part drama deserts her husband, taking their child with her, because of the dishonesty of her dissipated brother, who gambles away every penny he can get, borrow, or, finally, steal. By some process of reasoning too strange to be credited to a normal woman, the wife concludes that the husband's refusal to lend more money to the youth indicates a lack of love for her and the child. This lack of a plausible cause for the most important action in the picture lessens its strength, otherwise the film is satisfactory. When Stevens wins his suit for separation and gains a legal right to the little girl, the wife, rather than lose her daughter, declares that she is dead. Some time later, believing her husband to be in the West, she returns to the city and occupies a house opposite her former home. To bring the pair together again, the author arranges to have Stevens knocked unconscious by a burglar, and being such a near neighbor it is not difficult to account for the wife's presence in the room soon after the attack. Finding a photograph of herself and their child in a glass indicating its recent release from the hand of the prostrate man, she changes her mind and believes that he loved her through all and in spite of all. Stevens is revived, and explanations and forgiveness follow. Irving Cummings and the Thanhouser Kidlet figure prominently in this attractively staged and clearly photographed picture. D.

Value Received (Victor, July 20).—The part of a chivalrous cowboy in this two-reel Western production falls to J. Warren Kerrigan, who in appearance and manner is just the actor to lend naturalness to such a role. The heroine of the tale is the worsest looking lady of a traveling stock company. Her deadly dressed, genial husband is the manager of the show, and he pays no need to her substantial condition. At a performance attended by the cowboy and his mother, the actress collapses and is taken out to the farm to recuperate. While host and guest are falling in love with each other, the manager-husband is ensnaring an innocent girl. Later on the girl's father kills him, and there is nothing to hinder the marriage of the cowboy and the actress. With pleasing attitudes and intelligent acting the story makes an acceptable two reels. Mr. Kerrigan reveals some expert horsemanship when he rides alongside of a moving train and snatches the heroine from the steps of a car. D.

Lucille Love (Gold Seal, July 7).—Episode No. 13 in the Lucille Love series opens with an automobile fatality, but soon adopts a tone less sensational than that of most of its predecessors. The action shifts to San Francisco, and during the greater part of the two reels we follow the fortunes of Lucille and Loubeque, who occupy rooms in the same hotel. The coveted papers, it appears, are held by Loubeque, and Lucille is seeking an opportunity to grab them. While waiting for something more important to happen, the woman in the case puts considerable comedy out of her encounters with bellboys, gray hairs, the watch, the trunk, etc. These scenes are skillfully handled by Grace Cunard, who later on impersonates a dancer at a cabaret restaurant that she may be near Loubeque, and a scheming accomplice, without her presence being known. Her sweetheart, Gibson, happens along and, of course, he is horrified at the spectacle of Lucille in the diaphanous gown of a dancer. Up-to-date Loubeque still has the papers. Most of the scenes in this film are carefully staged interiors. D.

The House of Blind Alley (Biem, July 4).—Allan Dwan is to be credited with this three-reel production, one of the best that has been shown of late in the projection rooms of this company. W. J. MacQuarrie is the author, with himself in the principal role, and Pauline Bush, George Cooper, and Lon Chaney among the all-star cast. What impresses of once is that it is a study in human nature with the action brought in when necessary in order to help the play along. It is not the usual potpurri of melodramatic action with the dramatic value of secondary consideration. The alley referred to might be any alley in any section of the country. The street scenes are absolutely typical of life as is every foot of the picture. An excellent cast helped it along, and the work of George Cooper in an inconspicuous part was highly commendable. The old man and his daughter are living in great happiness, he being a friend to everybody. He learns that he has inherited a fortune, but later learns that the supposed fortune was only the contents of an old attic. Here he finds a picture which a villainous artist covets. The struggle for the possession of the picture fills the rest of the space. It is in the character delineation, as, for instance, that of the old man by MacQuarrie, that this picture triumphs. D.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS — When the Man Left Town; The Rocket Habit; The Revengeful Servant Girl

NEXT—Qualifying for Love—July 13

WALTER EDWIN — A Tight Squeeze; A Night of Terror; Dolly Plays Detective

NEXT—Dolly at the Helm—July 11

GEORGE A. LESSEY — The Mystery of the Automobile Diamonds; The Mystery of the Pudding Plum; Molly the Drummer Boy

NEXT—His Spanish Cousins—July 6

WEBSTER CULLISON

AMERICAN-ECLAIR MANAGING DIRECTOR IN-CHIEF

LUCIE K. VILLA, LEADS

Release—BLUNDERER'S MARK
Coming—DEAD MEN'S TALES

WESTERN BRANCH, TUCSON, ARIZONA

J. SEARLE DAWLEY

Motion Picture Producer

R. 1009, Candler Building, New York.

James Durkin in Chas. Klein's "The Gamblers"—5 Parts
When Greenhorn Came to Broadway—3 Parts
The Champion—2 Parts

EARL METCALFE

LUBIN

DIRECTION OF GEO. F. TRIMBLE

Edwin August

Featured in
The Edwin August Feature Film Co.
Hollywood, California

EDDIE REDWAY

Comedy Director and Leading Comedian

Having severed his connection with **THE ESSANAY CO.**, is open for engagement.

Address care this office.

STRIKE AGAINST CENSOR

Film Firms in Prussia Declare Fees Charged Will Prove Ruinous

French, Italian, and American film companies doing business in Prussia last week declared that they would submit no more films to the Berlin censors, and appealed to their Ambassadors against the imposition of what they declare prohibitive taxes. The film companies have been paying a tax of twenty-five cents on each subject released, but the police, who have charge of the censoring of films, recently declared that they would in the future impose a tax of the same amount on each copy of the film used for exhibition purposes. Unless some agreement is reached the trade in Prussia is confronted with disaster, since the companies representing the three protesting nations are furnishing the bulk of the films used there.

It is stated by the protestants that only the largest of the manufacturers would be able to continue business under the new order. As an example of the effect of the tax on medium-sized firms, it is stated that one concern, which managed to squeeze through 1913 with a net profit of $6,250 would be forced with the additional taxes to pay $4,750 in taxes alone. One of the largest companies, it is said, would have to pay $50,000 in taxes alone each year.

KATHLYN AN AUTHOR

Writing Book Based on Coming Big Selig Animal Feature

"In Tune With the Wild," a coming Selig animal feature, is being written as a novelette by Kathlyn Williams, who plays the lead in the picture. The story, when completed, will probably appear in a number of newspapers.

The feature will introduce all of the resources of the Selig Zoo at Los Angeles, and it is planned to make it as memorable an animal picture as was "Lost in the Jungle," one of Selig's most popular subjects. Beside Kathlyn Williams, Edwin Wallock, Baby Lillian Wade, William Stowell and others are seen in the cast.

FILM "MAN O' WARSMAN"

Broadway Picture Producing Company to Feature Thomas E. Shea in Picture

Thomas E. Shea has decided to make his motion picture debut in "The Man o'Warsman," and the filming of that old dramatic success is now well under way. The picture, which is controlled by the Broadway Picture Producing Company, will be released about Aug. 1.

In collaboration with Joseph Le Brandt, Mr. Shea has entirely rewritten "The Man o'Warsman" around the present Mexican situation. It has been made into a five-reel photoplay. Following this production many of Mr. Shea's other successes will also be placed upon the screen.

FILM ENDS FATALLY

Two Members of Colorado M. P. Company Drowned While Producing Picture

CANON CITY (*Special*).—Grace McHugh, of Denver, leading lady with the Colorado Motion Picture Corporation, and Owen Carter, of Denver, assistant camera man of the company, were drowned in the Arkansas River last Wednesday. The accident happened while the company was at work on a picture and was the result of Miss McHugh's falling from a horse while attempting to ford the river. Carter made an attempt to rescue her, but both were lost.

MOVING DAY FOR ZOO

The Chicago Selig Zoo has had a moving day. The five tigers, the black leopard, the sacred white cranes, the bears, and the entire collection of animals which had been paying a stopover visit to the Windy City on their way to Los Angeles, were last week started for the Coast.

NEW MARYLAND OFFICERS

BALTIMORE (*Special*).—At the annual meeting of the Maryland branch of the Motion Picture Exhibitors' League of America, held here last week, two new officers were chosen, the members returning the other officers to their posts. Thomas J. Bohannon was made second vice-president, and George P. Klein, secretary. The officers re-elected were Marion S. Pierce, president; William Kalb, first vice-president; Guy L. Wonders, treasurer; and William A. Hovey, sergeant-at-arms. J. Howard Bennett was re-elected national vice-president.

The Maryland delegates to the national convention this week at Dayton are Marion S. Pierce, Frank Durkee, George List, Harry Lewy, William Fait, Jr., and Harry H. Cook.

FORTHCOMING AMERICANS

Thomas Richetta, of the American Company, has just completed a two-reel subject. "At the End of a Perfect Day," which is the third in a series of which "In the Firelight" and "In the Moonlight" have already been released. This picture is scheduled for early release. Another "Flying A" subject, scheduled for release on July 22, is "Business vs. Love," a one-reel story, in which Vivian Rich and William Garwood are seen.

In the "Beauty" subject, "A Joke on Jane," Margarita Fischer and Harry Pollard are seen, the latter as the husband, who tries to play a joke on his wife, portrayed by Margarita Fischer. It is said that they played it naturally. In the story, Jane proves more than a match for hubby.

"KATHIE" SEEN AS A STAR

Little Kathie Fischer is given an opportunity to star in a forthcoming Beauty production, "Her 'Really' Mother." Kathie is seen as a little girl, repelled by the disinterest of her mother, who steals away to find a more motherly neighbor. Complications result that are said to make an interesting story. This subject will be released July 21.

SUED FOR FILMING CAT

The Thomas A. Edison Company was sued for damages amounting to $5,000 last week by Miss Delia R. Connolly, of Roosevelt, L. I., because the film company took pictures of herself and her cat, San Dolphin, while he was on exhibition in Madison Square Garden. Her chief complaint is that the pictures hold her up to ridicule, since she was not "dressed to pose."

SHOW MASSACHUSETTS INDUSTRIES

The Board of Panama-Pacific Managers for Massachusetts has appointed Dadmun, of Boston, official photographer, to take motion pictures of the State's industries, to be shown at the San Francisco exposition next year. Dadmun is also releasing this week a three-part feature, "Nancy Mine."

REORGANIZE GATES COMPANY

Eleanor Gates and Frederick Moore, former editor of the *Argosy*, have secured entire control of the Eleanor Gates Photoplay Company and have reorganized the affairs of the company. The Mount Kisco studio has been given up and another location will soon be announced.

ARTHUR HOUSEMAN was the recipient recently of three jury notices in one week. Being conscientious about matters, and afraid that he would not be able to run from one court to the other fast enough to suit all the judges, he inquired the reason for his sudden popularity, and was told that the people with money in the bank were always selected for duty. Lest he be summoned on a fourth jury, he immediately drew all the money out of the bank and bought three new shoes for his auto. Let's see, how much is a shoe?

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LOUISE HUFF
LEADS
Director of EDGAR JONES
LUBIN PHOTOPLAYS

EDGAR JONES
PRODUCER—LEADS
LUBIN PHOTOPLAYS
Release: The Struggle Everlasting—4 Parts—June 17, '14

JOSEPH W. SMILEY'S LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

John J. Delsen
JUVENILE

Geo. S. Bliss
CHARACTERS

COMING RELEASES:
A PRACTICAL DEMONSTRATION
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

CLEO RIDGELY
Kalem Co. Glendale, Cal.
DIRECTION GEO. H. MELFORD

CHARLES M. SEAY
EDISON DIRECTOR Current Releases
The Adventure of the Absent Minded Professor—July 20; A Deal in Statuary—July 22

LICENSED FILMS

Kaintucky Bill (Kalem, June 24).—What would be a sterling drama and is that except for the plethora of earlier similar releases, is this one-reel offering of the hills of Kentucky. J. P. McGowan is the producer, and he and Helen Holmes are featured in the leads. Benjamin Barondess and Michael Potter are the co-authors, with G. A. Williams in the other principal part. Starting with some love making between the couples, the moonshiner is then seen selling part of his output. The sheriff dies, and, as a joke, the moonshiner is sworn in. But when the revenue officers arrive he adheres to the oath he took and captures the still unaided, and sets it on fire. Then he resigns, and, though he has ruined himself with the men with whom he worked, the girl decides to go with him. McGowan is a rough and ready, yet fearlessly honest character in the interpretation he gives, which is doubtless the most impressive of the cast. F.

A Practical Demonstration (Lubin, June 26).—An ardent woman suffragist resents the scornful attitude of her fiance, and is prepared to prove that women are qualified to do men's work. She learns telegraphy and becomes the operator at the lonely Sandy Siding station, a most unenviable position. From a neighboring hill Jim spends much of his time watching her through field glasses, and one day he sees the word help spelt by pieces of clothing strung on a wire fence. With some other railroad men he hurries to free Mary from a gang of bandits. After that she resigns to take up housekeeping. Emmett Campbell Hall wrote this scenario, and John Delsen and Carol Halloway play the principal parts. The most unexpected happening is found in the means the girl uses to signal her lover, in its entirety the film is carefully produced and moderately interesting. D.

Ribbons and Boxing Gloves (Biograph, June 27).—Being in love with Betty and having a rival in the champion of lightweight pugilists, Clarence, the effeminate clerk at the ribbon counter in a department store, takes boxing lessons with a humorous results. "Bull" Mulligan gives a benefit exhibition at which he offers to meet all comers. Clarence steps into the ring and thrashes his rival, thereby winning the plaudits of the crowd and the girl. The burlesque boxing bout is good for a number of laughs, and for the rest it is a briskly acted film, closing a reel with A Spanish Omelet. D.

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LICENSED FILMS

The Fate of a Squaw (Kalem, July 18).—With the usual cast, including Princess Mona Darkfeather, Charles Bartlett, Roy Smith, and Bert Dewar, and staged by Frank E. Montgomery, this one-reel Indian drama opens with the usual finish of Indian propensities for which this company is famed. The Indian maid saves the life of a white man, whose mind has been lost due to a blow on the head. She lives with him, and then takes him to a doctor, who restores his mind. Then the white man writes back to the white girl, to whom he was engaged, and the squaw with a few paltry coins as reward goes back to her tribe and marries an Indian. P.

Wanted, An Heir (Kalem, July 17).—With a subject that lends itself admirably to comedy in almost overflowing mirth, this one-reel offering with Marshal Neilan at the helm and Paul Arlington as the chairman, and John P. Brennan and Ruth Roland as the first mates in the matter of steering the play to high-class comedy success will appeal to the many. Ruth Roland appears in the funniest getup that she has yet worn; here was among the best work of the cast. Laura Oakley also pleased, although in a minor part where her talents were hardly given the proper vent. The subject is not new. The rich old bachelor decides to summon all his relatives in order to name one of them his heir. They arrive, and, of course, the director has gone to pains to select the funniest types. Among them is the whole-hearted country girl, and she wins the heart of the millionaire, who has assumed his butler's uniform for the time being. He is thus able to pick out the sincere girl as his heir, and promises her young man in the country a city position if she will move to town. P.

Sophie Finds a Hero (Essanay, June 25).—Quick action is the chief ingredient of this knock-about farce, the second chapter in the Wooing of Sophie. Victor Potel and Harry Todd are the rival suitors, aiming to acquire the renown of a hero, for Margaret has promised to wed the bravest of the two. First one, then the other appears on the verge of success, but at critical moments a bandit gives complications matters. Having put to flight the pair of suitors, a justice of the peace and a minister, he himself makes advances to the not unwilling Margaret. The picture is brightly acted, and is good of its kind. Margaret Joslin is the much-wooed woman. D.

Hearst-Selig News Pictorial (June 25).—An interesting issue in which space is given to the journey of Carranza to Saltillo, the welcome accorded foreign babies and children when they reach Ellis Island and the commencement exercises at Princeton, Yale, and Harvard. In addition to a varied assortment of American events, European happenings are fairly represented. D.

Happy-Go-Lucky (Vitagraph, June 22).—Happy-Go-Lucky is the favorite member of a traveling theatrical company, whose income is entirely inadequate. But whether she has enough to eat or not, Happy-Go-Lucky is always cheerful, and Tom, from the other side of the footlights, falls in love with her. Not knowing anything about her son's attachment, Tom's mother attends the performance when the troupe visits the town opera house. Happy-Go-Lucky collapses on the stage, and the kind-hearted woman offers her a home until she is strong again. When the affair with Tom becomes known she opposes a marriage, but eventually is reconciled to the union. The charm of the picture, for it has charm, is largely in the acting of Clara Kimball Young as Happy-Go-Lucky and Mrs. E. M. Kimball as the mother. Earle Williams makes a likable person of Tom. Pictures of Miss Young against a background of bushes in bloom are decidedly fetching. D.

A Peculiar Inheritance (Melies, June 25).—A Batty Bill burlesque showing what that familiar character does with an inheritance of a camel, a pony, and a dog. The three animals are made members of the household, the camel being assigned to the room usually occupied by the mother-in-law. With the camel present, the woman leaves, and Batty starts to find her, driving the pony and cart through restaurants, stores, or wherever the spirit moves him to go. Later the camel continues the quest, upsetting everything in its path. The film has the qualities that have marked previous burlesques of this make. D.

The Ragamuffin (Biograph, June 26).—The appeal to the sympathies made by this drama, is through the character of a gardener, who is discharged because of advanced years, and the gardener's young son, who resents being called a ragamuffin by the excessively dressed son of the florist. The rector of the parish finds the two boys fighting, and thinks it his duty to have the gardener's son reprimanded. The boy's teacher, too, is dragged into the argument, and the affair, instead of dying out, is becoming more serious, when a thief prepares to rob the florist, using the gardener for his tool. The ragamuffin learns of the plan in time to give warning, and all parties to the dispute are reconciled. Heart interest is the aim of the film, and in achieving this it is reasonably successful. The aged gardener is sincerely acted, the youngsters in the parts of the two boys are natural, and characters of less moment are appropriately cast. D.

Lame Kiyo's Treachery (Kalem, June 24).—An Indian in the distinctive aspect of this one-reel drama, introducing Princess Mona Darkfeather, Art Ortega, Rex Downs, Big Moon, and Indian Phillips. The colorful costumes, of course, set off the characters with the usual distinction, and the action, especially, is typical of Indian custom. This writing of scenarios for their special purpose is most commendable. The old chief dies, and wishes that his son be the next chief. However, his rival for the hand of the girl, persuades the others and the medicine man that the chief wanted the rival for chief. The rest of the tribe refuse to follow his lead. The conspirators—rival and medicine man—repair to a pool, and an Indian maiden drinks of it, dies. They mean it for the son of the dead chief. They are both forced to drink of the polluted waters and die. The son dons the chief's feathers, and the tribe follows his lead, dancing about the campfire. P.

The River-Gallant Marquis (Edison, July 16).—Contrasted with the rougher type of comedy, and besides its novelty, maintaining in its short length a constant spirit of gaiety and ably acted by Edward Earle, Charles Sutton, Gerda Learn, Elizabeth Miller, Bliss Milford, Richard Neill, and Harry Beaumont as the marquis, this clean-cut comedy written and staged by Ashley Miller will be the means of creating a lot of fun. It is split with An Up-to-Date Courtship. The marquis loves the ladies, but he is scared to death by the challenge to duel, and the more so when his opponent pretends he is killed.

An Up-to-Date Courtship (Edison, July 18).—Edward Hungerford is the author of this rather dry comedy, so-called, in which Cora Williams, Dan Mason, Harry Mason, and Helen Rayer take the leads under Charles M. Seay. Not much fun is evident in the script or what the producers have done therewith. The girl is taken riding in a horse and buggy, and then the other beau sets a motor cycle. The motor cycle comes to grief, and then the first one comes back to the rescue with an automobile that he has just bought. Then the auto seems to blow up. Split with The River-Gallant Marquis. Charles Seay is the director. P.

Broncho Billy's Jealousy (Essanay, June 27).—Broncho Billy, it appears, is addicted to strong drink, but having slipped a ring over the fourth finger of the left hand of the only woman that matters, he smashes the fatal bottle on a rock, saying: "Never again." Hardly has Broncho taken the pledge, before a young surveyor makes love to the girl. The cowboy is jealous, and, being jealous he turns to whiskey as the first aid to forgetfulness. Glass after glass he downs, while waiting for the surveyor to come and fight it out. He is ready to shoot when the girl and a minister enter the saloon. The minister opens a Bible, and points to the commandment, "Thou shalt not kill," whereupon Broncho is treatable as a child. A wedding takes place in the cowyard celebrating the saloon. That is about all there is to the story in this Broncho Billy release, but it will suffice for those content to watch the plausible acting of G. M. Anderson, ably seconded by Marguerite Clayton and True Boardman. D.

Hearst-Selig News Pictorial, No. 33 (June 28).—Some excellent views of Mount Lassen, Cal., which came into recent volcanic prominence, with the smoke wreaths and cinders flying. These views show the photographic judgment on the part of the field photographer. The Roosevelt-Willard wedding, a drill of the New York police, the Mexican Federal advance toward the capital city, and the Yale-Harvard boat race, in which the close finish is easily seen. P.

"Look to your daughter," cries Iago

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REVIEWS OF FEATURE FILMS

"FATHER'S FLIRTATION"

Two-Part Feature Produced by the Vitagraph Company under the Direction of George D. Baker, Featuring John Bunny. Scenario by Edwin Ray Coffin. Released June 20.

Bunny ..... John Bunny
Mrs. Bunny ..... Flora Finch
Harry ..... Harry Andrews
The Widow ..... Louise Beaudet
Tom ..... Kate Price
Landlady ..... Marie Barnum

John Bunny films seemingly never tire their audiences, if this two-reel offering be a criterion, for it kept its public critics in a continuous state of mirth when first shown at a Broadway theater. Not only Bunny, perhaps, but the rest of the well chosen cast under the auspices of the director and aided by a most clever script by Mr. Coffin, were entirely capable of keeping the laughs continually present.

The male propensity for flirting is the kernel about which the rest of the drama has been built. In brief, the plot consists of the parents' visit to their daughter at college—a co-educational one, by the way—and with their arrival the mother and landlady fall out and the mother insists upon the daughter moving at once. Wherefore they pack up and on the sidewalk some friends advise them to take a room at the house of the widow, which they do.

Now, in the meanwhile, Bunny has wandered off adventurously, and met the coquettish glances of the college widow. Her inviting him to call has also inspired him to buy a new sartorial outfit which some rah-rah boys choose for him. In this, he calls, but hardly is he getting acquainted when his wife and daughter arrive.

Then begins a chase from room to room. He gets under the bed in which his wife is napping, and thence he rushes to the room of a friend, where he dons her gown. And finally he lands in the room of the maid. Then a big street crowd takes up the chase and he is finally haled to court. Thence he pays his way, and is taken by his wife to the new boarding house. He is compelled to pay the college widow to silence her. F.

"THE CANDIDATE FOR MAYOR"

Two-Reel Drama Written by W. M. Ritchey and Produced by the Lubin Company. L. D. Kent, Director. Released June 25.

Grace Dodge ..... Velma Whitman
Mrs. Baker ..... Louise Dunlap
Carl Sterling ..... L. C. Shumway
Robert Baker ..... George Routh
Henry Berg ..... Harry B. Daly
Mr. Jack Keating ..... M. Mayo
James Baker ..... M. Mayo

In this picture a more than ordinarily good story is based on the physical likeness of twin brothers, who, separated in childhood, entirely lose track of each other. David is adopted by a physician and Robert is taken into the family of a Western lawyer, where, as a first step in politics, he is given a legal training. The story proper opens with Robert as a candidate for the mayoralty nomination on a reform ticket that is bitterly opposed by the gambling interests of Los Angeles.

At just about this time, David, who has become a doctor in the East, starts out to find his brother, knowing only that he has been adopted by some man in Los Angeles. A few days before the convention, Robert is seized by the machine politicians and held captive in an opium den. When David steps off the train he is mistaken for the missing candidate, and is persuaded to impersonate him at the convention. Then to play the part to the full he must make love to his brother's sweetheart. Everything works out as planned, and David occupies the Mayor's chair until Robert is rescued from the opium den and cured of the habit that had been forced upon him. David gives up all but the girl.

The film is very well acted, especially by L. C. Shumway, who doubles in the roles of the brothers. The convention scene might appear more natural if staged on a larger scale, but aside from that the sets are adequate and photography is always clear. There are many double exposures. D.

"THE POOR FOLKS' BOY"

Vitagraph Drama in Two Reels. Written by C. W. Ogden and Directed by Ulysses Davis. Released June 30.

Benny ..... Karl Formes
Mrs. Bradley ..... Anne Schaefer
Farmer ..... Paul Willis
Bradley ..... George C. Stanley

A simple but very impressive story of the troubles of a farm, a mortgage and an old skinflint. Figuratively speaking, Bradley has his heel firmly planted on the necks of the Bensons—father, mother, and their little son, Benny. With the mortgage as a menace he hounds the farmer into his grave, and mother and son are left to struggle along as best they can. The farm won't produce enough to pay even the interest on the mortgage, and in lieu of money Bradley takes the pigs the widow had hoped to sell. Then for good measure he insists on having Benny's dog.

This is more than the boy can stand. He tells Bradley that while he is taking everything else he might as well take their souls and bodies, a suggestion that appeals to the old man. Knowing Benny to be a good worker, he bargains with the widow to have the boy bound over to him until he is of age. But the lad overhears the conversation and steals away in the night, only to return the next morning because he does not think it right to leave his mother alone. When Bradley calls, Kate refuses to relinquish her son, and gathering their few belongings together, the women, the boy, and the dog leave the farm for good and all.

The acting of Anne Schaefer as the mother, Paul Willis as Benny, and George C. Stanley as Bradley, is largely responsible for the picture's strong appeal. Then, too, there are many telling incidents, such as the mother's awakening conscience when she looks at a picture of "The Lord's Last Supper," and thinks how she said her one. Scenes of this nature require the delicate handling never lacking in Director Davis's production. D.

"IN THE SHADOW OF DISGRACE"

Two Reel Feature Produced by the Edison Company for Release July 10. Written and Staged by Richard Ridgely.

Norah ..... Mabel Trunnelle
Arthur Maitland ..... Yale Benner
Beth ..... Harwet Prior
Josephus ..... Alec Grollus
Nora's Father ..... Stanley Goosen
Her Mother ..... Anne Leonard

Just as it is pleasant in the summer time to get back to nature and the simplicity of the land, so this offering, breathing as it does of the Spring and the blossoms and the fresh vegetation, takes one back to the simple and touching, with its setting, and also with its plot. Staged in the South, when the magnolias were in bloom, the sets are all pictures of intense beauty. They go a long way to help out rather sparse action. It is a simple affair, in which the well-born lover—the locale is in the rural districts of England—falls in love with the simple peasant girl, Mabel Trunnelle, but is called away to serve in India. He marries her clandestinely, and after their short honeymoon (this is emphasized, which was hardly necessary, for the baby comes later) he leaves.

We have seen this situation before. Gossip starts in the little community, and the blind father of the girl is almost distracted. Presently she leaves home, and finds shelter in the mountain hut. The baby is born; but during most of its screen career is only a dummy. This is most marked, as later it is shown alive and kicking. These and several other minor faults break into the reality; but the principal point of commendation, and one which tends to cover any faults, is the work of the players. As the English peasant type they do admirably.

The girl finally arrives at her own home again; and the marriage certificate is sent to her by her husband, who thinks he is dying from a bullet wound. She moves into his mansion, but soon he himself arrives, and the film ends happily. F.

"THE COURT OF DEATH"

Adventures of Kathlyn No. 13. Two-Part Offering from the Pen of Harold MacGrath. Scenario by Gilson Willets and Produced by P. Grandon. Released June 18.

Kathlyn ..... Kathlyn Williams
Colonel Mare ..... Lafayette McKee
Bruce ..... Thomas Santschi
Prince Umballah ..... Charles Clary
Jamahal ..... Horace Carpenter
Pundita ..... Goldie Colwell
Winnie ..... Miss Sackville
Chief of Boatmen ..... Mr. Murray

With a smiling life-photo of Kathlyn Williams, the serene actress and titular head of the serials, the offering takes its leave, the last but not the least of the series of thirteen instalments. And what has been said in most of the others still holds good in the last. There is the same variety of scenes, the continuous movement that allows of not an instant's flagging of interest, the colorful costumes and settings, and the introduction of parts of the Selig Zoo at opportune times. The same characters take their place in the film again—only one new character will be noticed in the above cast—and, in short, it may be said to represent the selection of the best in settings and action that its predecessors have brought out.

There is an attempt at finality in the last offering in the setting of the court of death. There are numerous other specialties introduced, all of which tend to give this last offering an appeal above even the others that have preceded it. A spaciousness of setting and handling has been attempted in the present edition and has resulted in a thoroughly satisfactory play from every standpoint.

The Prince is making away with the money that belongs to Kathlyn, and buries it. Kathlyn and party recover it, but the Prince surprises them and takes them prisoner to his palace. There he is about to throw Kathlyn, father and sister, to the lion's claws, when Bruce and party rescue them. The Prince is condemned to life work on the tread mill. Kathlyn embraces Bruce. F.

PRIZE FOR SUFFRAGE PLAY

The New York State Woman Suffrage Association has announced a prize of $50 for the best "suffrage photoplay manuscript" received at the offices, 505 Fifth Avenue, before Aug. 15. The judges are not announced, nor are any details given of the length of picture desired. If possible, prominent suffragettes like Jane Addams and Dr. Anna Howard Shaw should be included in the story. Address manuscripts to the "President of the New York State Suffrage Association."

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REVIEWS OF LICENSED FILMS

The Adventure of the Absent-Minded Professor (Edison, July 20).—Harry O'Moore, Julian Reed, William West, Margaret McWade, Richard Tucker, and Miss Gifford are the cast in this, the new adventure of Octavius, from the story by F. A. Kummer. There is a lot of fun in the offering, and Harry O'Moore is at his best. Charles M. Seay is the producer. Octavius receives an invitation to see the valuable coins of the professor which have been disappearing. He accepts and hides in the room where the relics are kept. He sees the girl come into the room and empty the case. Later he is mistaken for the burglar and locked up in the woodshed. When the professor returns home Octavius shows him the coins which he found in an old coat that the professor, absent-mindedly, had discarded. The girl, he thought, was the daughter of the maid, and she is arrested. When the oldish daughter tries to make love to him he escapes. F.

The Hidden Hand (Mellon-General, June 18).—Unlike many detective stories, this two-reel offering starts instantly, and has completely shown the crime within the second scene. Then, to be consistent, it utilizes the rest of the footage in unraveling an apparently simple crime staggering solution. It is fairly well pictured—if very somber at times, as almost to make it indistinguishable—and acted with the usual care of the foreign artist. The unraveling of the crime, presented in the manner that it is, will cause the audience to enter into the spirit of the occasion and try to guess the outcome themselves, besides the detective aspect of the film a rather touchier part is the discovery that the criminal is the wife. This leads to some very effective scenes that will strike home with the note of pathos. And, like its brethren, there is the case of the wife with a past. She had indiscreetly written letters to an admirer, so that she received word that her husband, who is the Minister of Justice, would on a certain day receive papers of value to the admirer's country, and must be relieved of the papers in return for the imprisoning correspondence. It is in the second scene that a telephone rings as the minister is about to put the papers in his safe, and while answering the call that he sees an arm reach out from the door and put the papers and take the package. A burglar dash shows the hall empty and the house immediately surrounded by detectives. Questioning leads nowhere. At the ball the next night the servants are replaced by detectives, and the brother of the wife is suspected. He is followed, and the papers are delivered to him at a hotel by a veiled woman. It is the wife. A full confession on her part influences the great detective to withdraw, for the papers have been recovered intact. F.

Somebody's Sister (Seliz, June 24).—It is the next thing to easy to guess the subject of this one-reel drama, which is but the poetic example of the generality hinted at in the title. In fact, the caption heralds the subject, and probably reps the plot of a certain portion of its "punch." That comes in the last of the offering, where each man finds that he was trying to intoxicate the other's sister. It is a likable drama, but lacks only in forceful scenes. W. C. Clifton is the author, with R. A. Martin as the director. Joe Hamilton, Lillian Brown Leighton, William Strowell, Adele Lane, Edwin Wallock, and Miss Johnson are the principals. The country brother and sister come to the city, and here he spends his time with a chorus girl, while the sister is the attraction for an artist who persuades her to pose for him. In a restaurant one night, the two couple happen to be in an adjoining compartment. When the sister grins out at being forced to drink the brother rushes in. When he upbraids the artist the latter answers him with a statement about the mote in his own eye. The next day the country couple go back to the farm and their parents. F.

The "Bear" Facts (Vitagraph, June 24).—Back to the nursery days with the story of the three bears here hails this one-reel drama. It is another example of the scenario that will live without apparent plot, because the script is full of thought and attention to live detail on the part of its author. Bobby Connelly and the four bears, two being cubs, are worked into an artistic conjunction with Tefft Johnson, Mabel Kelly, Anders Randolf, Albert Ricciardi, Karin Norman, and Helen Connelly as the principals. The father is sick and goes to the country, where the story of the three bears arouses the childish imagination of the little boy who refuses to be placated with fishing with his daddy, and wanders away looking for the hut that the bears lived in. A woodcutter and his wife and child all of whom and their surroundings remind us strongly of a certain opera, go to the circus. The same bears escape, and wander into the woodcutter's hut, where Sonny Jim has already wandered. They play together, and a jam pot forms not the least part of their pleasure. Then the parents and keepers and neighbors have to spill in through the doorway and break up the unconscious bear-and-boy party. Placed on the screen with a strong undercurrent of humor, and a deep knowledge of the psychology of child mind. F.

The Epidemic (Rex, June 24).—What would be an ordinary burlesque is here embellished by the "everybody's ragging it" idea. Though the characters carry on their mock melodrama they do so rhythmically, the original idea being the prevalence of the dance craze. This conception starts its audience laughing, and continues the fun for most of the offering. Leo White, Wallace Beery, Beverley Bayne, Eddie Reeves, Robert Bolder, and Lillian Drew comprise the well-chosen cast. A better and funnier cast, especially for one with so many characters, would be hard to find. The merchant deposits, tangoing, a valuable package in his safe. His stenographer dances her way out of the office, discharged, because a tall and handsome woman did the flirtation into the favor of the boss. She tries to secure the combination that she may give it to her dancing partner in crime. She is discovered and discharged without a hesitation. The former stenographer maxixes back into favor. She is one step to a tree, and the office boy, her friend, tied to the next tree. However, the villains are caught up with and the prize package is safe. They dance madly around with its recovery, and before all agree it is opened for the public case: "Professor Highstep's Tango Lessons." F.

LUBIN

"THE INCOMPETENT"—Two Reel Drama — Wednesday, July 8th
A very intense drama. A story of a worthless man, a devoted wife and excellent friend. The fatal triangle, which causes a tragedy followed by a new era of happiness.

"THE DEBT"—Two Reel Drama — Thursday, July 9th
Scene and experiences in the life of a poor, but worthy chorus girl who becomes the victim of a rich old roue, but eventually is saved by a heroic and worthy lover.

"THE TRIBUNAL OF CONSCIENCE"—Drama — Friday, July 10th
Unfortunate career of a spendthrift son who being disowned by his exacting father robs the safe and goes headlong to ruin and poverty. Eventually he reforms and a faithful old servant secures a reconciliation and prosperity.

"HOW HE LOST HIS TROUSERS"—Comedy — Saturday, July 11th
Excellent comedy picture in which a young swell friend calling on his chum's family is mistaken for an escaped lunatic. He is deprived of his pants and has to escape dressed in a lamp shade.

"MANDY'S CHICKEN DINNER"—Comedy — Saturday, July 11th
Mandy invites the preacher to dinner and gives her trifling husband money to buy a chicken, but through his clumsiness the rooster gets away. The husband then robs a poultry farm, which causes a sad mixup.

"HE WAS BAD"—Comedy — Tuesday, July 14th
Sam Johnson is very unfortunate and getting the worst of it all round, but he goes a job shaving razors; armed with about a score of the colored man's favorite playthings, he runs amuck and quickly cleans up the town.

"TOUGH LUCK"—Comedy — Tuesday, July 14th
Reggie is certainly in tough luck, everything goes wrong, but the climax comes when it is found that the cook has small-pox. The house is quarantined and no one can get in or out for weeks.

FIVE RELEASES EACH WEEK

"CODES OF HONOR"—Two Reel Drama	Wednesday, July 15th
"THE CROSS OF CRIME"—Two Reel Drama	Thursday, July 16th
"THE LIE"—Drama	Friday, July 17th
"SHE WANTED TO KNOW"—Comedy	Saturday, July 18th
"ALL FOR LOVE"—Comedy	Saturday, July 18th
"TEMPER AND TEMPERATURE"—Comedy	Tuesday, July 21st
"WORMS WILL TURN"—Comedy	Tuesday, July 21st

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